TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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KATHRINE CLEMMONS.

MR. MANSFIELD'S SIDE OF IT.

Richard Mansfield tells to a Boston reporter his side of the story about the Cleveland, O., affair. It will be remembered that Mr. Mansfield was charged with generally unbearable snobbery and with having for a petty cause disappointed a large audience in the Euclid Avenue Opera House in Cleveland by leaving the theatre at the conclusion of the first act of The Scarlet Letter, making it necessary for a subordinate to read the chief part in that play.

"You may say," said Mr. Mansfield, prefatorily, to the reporter, "that if I have money enough to live on at the close of this season I will no longer follow my present profession. The fact is, my life is made miserable by the petty annoyances of my profession. I am called a crank by some people, and if I am a crank I am one in the interest of true art, and for the benefit of the public. I insist that there shall be absolute silence on the stage during a public performance. I will not allow the stage hands to distract my attention from my work by an unnecessary noise; and that is for the benefit of the public.

"I will not permit the stage hands to spit upon the stage; it is a filthy practice, is exceedingly annoying to every neat person, and not infrequently ruins the gowns of the ladies.

"I insist that the music of the orchestra incidental to the piece shall be properly performed. That is for the benefit of the public, and for that I am called a crank. The people about some theatres do not like discipline, and the man who insists upon it becomes to them a crank, and they hasten to inform the newspapers that I am a tyrant and a terrible fellow."

"But how about that Cleveland episode?"

"Well, you see, the whole trouble began by my refusal to subscribe to a fund for the benefit of the manager of the Opera House; the new Opera House we opened last Monday evening. The manager had secured subscriptions and bonuses from the people of Cleveland, and expected me to contribute to the fund to the extent of $250. Now, if I had been asked to give that amount to a starving woman with a babe at her breast I would have cheerfully done so, but I did not see the propriety of aiding this man, and I refused to do so.

"When I arrived in Cleveland I was attacked by malaria, and on Wednesday evening I was quite ill. I did, however, go on with The Scarlet Letter, but after the first act I was absolutely unable to proceed, and went to my hotel, where I fainted. The stage manager read my part during the remainder of the play. The audience was very kind. They did not go out nor did they demand a return of their money. The next night I was able to go on again, and played to larger business than before.

"I tell you this to show that the manager of that house was not out of pocket on account of my illness, and yet on last Saturday night, as we were preparing to come to Boston, in came a sheriff and at once levied on my property. I asked for an explanation, and was told it was to satisfy a claim of the manager of the Opera House for my non-fulfilment of contract, in that I did not finish out my part on the Wednesday night in question.

"The public has no idea of the mental torture to which our profession is subjected. We are literally robbed. The laws of this country make it possible for a person to trump a false charge against an actor or manager, just as he is about to leave town to fill an engagement in a distant city. To stop and fight it would mean to disband the company, for everybody knows the law's delays. I have on more than one occasion paid large sums on a purely fictitious claim to avoid the expense of demonstrating my innocence, and my experience has been duplicated by many others.

"I shall fight this claim. It is not legal or just, and I shall not pay it."

"I see it stated that you sold your yacht because you got quite enough of the life of a yachtsman during the severe gale recently?"

"I did sell my yacht, but not on account of rough water. On the contrary, it was on account of smooth water. Whenever I went sailing I was sure to get becalmed and I got tired of drifting around lightships. The rough weather came when I was on land."

CAPTAIN RACKET.

In his Southern tour this season Charles Townsend will make Captain Racket his *pièce de résistance*. The Midnight Hour and The Jail Bird may be presented now and then, but they will not be featured. Captain Racket is a hurrah comedy, full of bustle and movement, and the young author-actor declares that the title role fits him like the proverbial glove.

"Captain Racket was born in France," said Mr. Townsend yesterday. "Some time ago I read Maurice Desvallieres' laughable comedy of Prêve mi ta Femme, on which numerous plays like Jane, Lend Me Your Wife, Uncle, etc., are based, and, in reading it, one of those rare things—an idea—came into my head. I had just finished The Midnight Hour, and my brain was in a whirl with heroes, heroines, he villains, she villains and other melodramatic lumber. The little French comedy happily recalled an amusing adventure which I had in Paris some time ago, and on that incident Captain Racket is based.

"The title role fits me perfectly, and I am rapidly fitting good people for the other parts.

"With the exception of one week, I am booked solid to the middle of April in the principal cities of the South—where, I predict, business will be good if local managers do not overbook."

CANNOT SEND HER BACK.

Martha Huer, a Vienna concert-hall singer, came here about six weeks ago on the *Augusta Victoria*, and was debarred and sent back. Last week Miss Huer appeared in the city, having returned to this country by way of Canada. The authorities now have no excuse for sending her back.

EDNA WALLACE AND DELLA FOX.

"When I told THE MIRROR last week that I would appear in Panjandrum this season and dance the serpentine," said Edna Wallace-Hopper yesterday, "I spoke on the spur of the moment and was half jesting. It occurred to me as a jolly idea, but it is out of the question.

"I am under contract to Charles Frohman as a member of his Empire stock company for the entire season. Mr. Frohman told my husband that if there is not a part appropriate to me in the play that is to follow The Younger Son, I could travel with Mr. Hopper—but not join his company."

"Will you remain under Mr. Frohman's management next season or rejoin the Hopper company?"

"On my word of honor, I don't know yet. I have an offer from both. My husband will revive Cinderella at School next season, and he wants me to appear as Psyche—the part originated by Ada Rehan. Mabella, a part of equal importance, is for Della Fox."

Miss Fox said: "I see the daily papers state it as a fact that I shall star next season under the management of Nat Roth. I haven't made up my mind yet whether I shall star or remain with the Hopper company. In case I remain, I shall play Mabella in Cinderella at School. Will I be content to share the honors with Edna Wallace-Hopper? It is not settled that she shall be in the company."

Cinderella at School is a musical comedy by Woolson Morse. It is more than ten years old. The dialogue will be brought up to date by Cheever Goodwin.

MR. KIDDER'S PLAYS.

"In the twenty-two weeks of Mr. Russell's World's Fair engagement," said Edward E. Kidder recently, "he will have given my plays for fifteen weeks.

"Peaceful Valley is now packing the Grand Opera House in Chicago, and A Poor Relation was taken off a couple of weeks ago to a $1,486 house.

"In the past six years I have written Mr. Russell three plays, and in all that time, with the exception of five weeks given to Boucicault's Tale of a Coat and seven weeks devoted to Fitch's April Weather, he has presented nothing else.

"Bewitched, I sold to him outright, but A Poor Relation and Peaceful Valley are always my property. We open at Daly's with the latter play Oct. 9, and I hope for a successful outcome. It is seldom that a play is a money-maker for over two years before New York sees it.

"Mr. Russell and I have had some talk regarding a new play. He is a delightful man to write for.

"I am just now very much interested in properly placing my new war drama, Among the Missing. It is a play for a company, not a star, and I think it the best I have yet written. I am busy with negotiations now.

"I was a participant in the civil war when a boy of fourteen, and went through some stirring scenes on the James River and off Charleston harbor. I was in the navy. This however, is not a naval play. I don't think it will be among the missing after it gets properly launched."

THE NEW BASTABLE THEATRE.

The Bastable Theatre, Syracuse, is so nearly completed, that a brief description of it will be timely. The prevailing color of the interior is old rose, and when lighted it is very beautiful. The chairs are large and comfortable, and upholstered in figured blue plush. The entire ground floor is richly carpeted.

The "slant" is such that there will not be a poor seat in the house. One can see all of the floor of the stage while sitting in a front seat, and the boxes are so placed that a full view of the stage can be had from the back part of every one. The orchestra pit is below the audience, and under the stage. In the foyer the prevailing color is light blue, with stucco work above, and a skylight of cathedral glass through which it is lighted from above by electricity, which produces a mellow glow that is delightful. Large plate-glass mirrors adorn this portion of the house.

The balcony and gallery are roomy, and a coupon will be given for each seat in these the same as on the lower floor. The performers are not forgotten, as each dressing-room is carpeted, and contains all modern improvements for comfort and convenience. The stage is sixty-six feet wide, the stage door opening directly on the street. The scenery is all new, and everything is in shape.

The house will be dedicated on Oct. 2 by Richard Mansfield, who will be followed by a line of the very best attractions procurable.

THE MORMON CHOIR.

C. E. Johnson, THE MIRROR's correspondent at Salt Lake City, has returned to that city from the World's Fair, whither he went as representative of the Salt Lake *Herald* with the Mormon Tabernacle choir, to compete for the prize of $5,000. He writes to THE MIRROR:

"Concerts were given *en route* in Denver, Kansas City, St. Louis, and Omaha. In each case the reception was an ovation, and houses were packed. The award of prizes in the competition gave the choir the second prize of $1,000. The verdict of the press and public should have given them the first prize. The choir feel satisfied, however. The tour was a triumph in proving to the East that some good can come out of Nazareth. Everywhere the train of over 400 persons was royally received. Partly because people were curious to see the Mormons, but chiefly owing to the beautiful music which charmed and astonished all who heard it.

"At each station where convenient about two hundred of the boys would get out on the platform and sing some of their beautiful chorus pieces, which would set the people present wild with delight. When the train met Henry Irving's people a stop was made, and the whole choir piled out to serenade them. It was a strange sight and sound, that impromptu concert in the wilderness, and I doubt if ever one of those present will forget it.

"The newspapers were unusually kind. I do not think there was one adverse criticism. A rousing reception in the big Tabernacle was tendered the choir on Sept. 18, when the World's Fair music was rendered.

"At Chicago I had the pleasure of meeting my good friends, Mr. and Mrs. Warner; also the members of the Lyceum company, to all of whom I wish to express my thanks for courtesies. Also to Ned Royle, who gave me a chance to see his excellent company in his own play of Friends."

A NEW FRENCH COMEDY.

Bas Bleu, a new piece by Albin Valabregue, was produced at the Paris Vaudeville on Sept. 11, and, although its theme is old, the complications are said to be very amusing.

One Madame des Etangs, mother-in-law of Charpillac, is a literary blue-stocking who has a contempt for soap and water and neatness of dress. She writes books that nobody reads, smokes, and makes the house of her son-in-law wholly wretched. Charpillac, a coal merchant, is bullied by her, and in his misery he confides to his Bécherel. But this friend can offer him little consolation, as he himself is afflicted with a father-in-law, an elderly gentleman of pleasure who insists upon coming home at unearthly hours, although he knows that his daughter sits up solicitously until he is within doors.

Strange to say, this old reprobate Montbibert, is smitten with the blue-stocking, and they are married, much to the relief of the sons-in-law. Poor Bécherel is soon in greater misery, however, for he finds that instead of getting rid of his father-in-law he has added burden, for the newly married couple take up residence with him. To make matters worse, the marriage has proved to be a failure.

Madame des Etangs has produced a realistic novel for the surprise of her husband. It in fact so astonishes him that he makes off to the book stalls and buys up the whole edition to save his name. All attempts to bring the authoress to her senses prove futile, she even happily receiving the statement that her writing of an immoral work may subject her to criminal prosecution as an event that may bring her name into publicity as she desires.

At last the distracted husband and the sons-in-law hit upon a scheme to settle the matter. In the last act the curtain rises upon a dungeon, in which sits Mme. des Etangs awaiting her trial after arrest, as she supposes. She has been taken into custody by pretended detectives in the hire of the husband and sons-in-law, and lodged in a good, leased and fitted up for the occasion. The conspirators have just convinced their prisoner that her only hope lies in her escape to England, in which they will assist her, when the untimely arrival of her daughter, Charpillac's wife, who has not been intrusted with the secret, upsets the scheme. Madame des Etangs, somewhat subdued in spirit, agrees to live by herself, and the end is satisfactory.

THE GOLDEN WEDDING COMING.

The Golden Wedding, after its run of sixteen weeks at the Park Theatre, Boston, opened its Fall season on Monday at New London, and will begin a limited New York engagement at the Bijou on Oct. 2. All the original members of the company that helped to make the success in Boston have been retained, including Dan Daly, George Fortescue, the Clipper Quartette, Robert Evans, Charles Burke, Florence Dunbar, and Lizzie Dupuy. Elsie Adair, of Madison Square Roof Garden fame, will play the soubrette part and be seen in her new dances, with all the latest light effects. Viola Fortescue will play Janette. Other members of the company are Walter Vanderlip, George Trimble, W. S. Laird, George Murray, Wakefield Reed, Misses Olcott, Field, Allen, Sanger, Hamilton Leroy, and Grace Vaughan. Charles Arnold is in advance, and Louis Miller is the musical director. The organization is under the direction of Arthur Miller. Much time will be devoted to New England and the Eastern cities. The Golden Wedding is advertised as a "patchwork of nonsense and melody," and is said to be full of catchy airs.

CARMENCITA FOR LONDON.

"I resigned the position of business of the Imperial Music Hall," said "Ted" Marks to a MIRROR reporter, because of differences between myself and Manager George Krauss. I never had any trouble with Henry E. Abbey or Charles Frohman, but with Krauss it was quite different.

"In a few days I shall sail for England. I am going over to arrange to have Carmencita appear in London. She has never been there, and I have no doubt that when she does go, she will create a furore equal at least to the sensation she has made in America."

AN ADVANCE AGENT HERDED.

THE MIRROR's Emporia, Kans., correspondent writes that H. C. R. Brodhell, advance agent for the Peyton Comedy company, left that place on Sept. 25 for Arkansas City to join in the run for the Cherokee strip. "A telegram from him states that he succeeded in getting 160 acres of land one mile and a half southeast of Cross, Oklahoma Ter., and thinks he will start an Actors' Home."

GOSSIP OF THE TOWN.

Above is a picture of A. G. Field, owner and manager of the A. G. Field Columbian Minstrels. By close application to business Mr. Field has attained prominence and property. He organized his company eight years ago, and boasts with pardonable pride that he has never missed a salary day, had an unprofitable season, or failed to promptly meet any obligation. Mr. Field claims to have more money invested in the business than any manager in the country. His company uses a special train of three cars—a baggage, a buffet and a sleeper—and the Barney and Smith Company, of Dayton, O., are turning out a fine new sleeping car to be completed by July 20 next, the season opening on July 27. Mr. Field's company numbers fifty-one persons.

O. H. Butler has been reappointed as manager of Harmanus Bleecker Hall, Albany, N. Y.

Fred. Lotto resigned from Milton Nobles' company in Chattanooga, Tenn., and will be in New York this week.

Frank R. Willis, Lionel Barrymore, Phyllis Rankin, E. P. Traitter, and Edwin Wallace are members of the Drew Comedy company.

Lillian Durell (Mrs. Charles Atkinson) is seriously ill, and she will not sing this season. Miss Duvall's illness is pneumonia, caused by a cold taken at the close of her debut last season.

William Redmund added materially to his reputation by his excellent impersonation of Don Cæsar in Ruy Blas, produced last week in Cincinnati by Alexander Salvini.

A concert under the auspices of the Jersey City Banjo Club will be given at the Tabernacle, Jersey City, on the evening of Oct. 16. Alfred A. Farland, the noted banjoist of Pittsburg, accompanied by Annie Farland, the Gregory Trio, Brooks and Denton, William George Rush, Marion Short, and Little Eva Mudge will be the entertainers.

D. W. Truss and company report that Wang has played to a succession of big houses ever since it started out. A week ago last Friday, in New Haven, and Saturday in Hartford, the receipts swelled to over $3,900, and at each performance applicants for admission were turned away.

Alice Gaillard has signed for The Little Tycoon, in which she will play Hurricane.

Plautus' The Two Captives, which will be performed in Latin at the World's Fair by the students of the College of St. Francis Xavier, will first be given in the presence of Mgr. Satolli at the opening of the new college theatre in West Sixteenth Street on Oct. 12.

Marie Tavary has engaged a company of seventy-five to support her in her thirty weeks' tour this season, and the fifteen operas of her repertoire will, it is said, be staged with unusual brilliance. She believes that she has the largest, strongest and most complete English opera company in America and declares she will make her organization bear out the truth of this statement.

Tony Williams writes to THE MIRROR that he left the Comme company because he could not consent to a reduction of salary during the Summer. He joined the Frank Daniels company, in which, he says, "there are no jealousies, all is harmony, and you are allowed to introduce any successful wit without fear of having it cut out."

Will S. Rising has been specially engaged for the Little Tycoon, and will assume the role originated by him in Philadelphia. Mr. Rising, after shelving Tangled Up, entered into negotiation with Loie Fuller for the production of his version of Nitouche, but nothing was accomplished in this direction.

Mrs. James Brown Potter and company arrived safely at Port Said, *en route* for Calcutta on Aug. 26.

Sophie Albert, a young society woman, of Chattanooga, Tenn., made her debut on the professional stage in that city on Sept. 15, playing Kate in She Stoops to Conquer, with Wilfred Clarke and Beaumont Smith's company. Society adorned the event, and the Chattanooga papers speak in terms of praise of Miss Albert's initial effort.

John B. Conlin, known on the stage as Bernard Dyllyn, now a member of Donnelly and Girard's company, playing The Rainmakers, lost by theft in Rochester, on Sept. 18, a gold watch set with diamonds, valued at $400 and presented to him by Mrs. Jennie Kimball when he was a member of her company.

PROGRESS OF THE ALDRICH PLAN.

The Aldrich benefit plan for the Actors' Fund is meeting with encouraging response from managers and actors.

Two copies of the pledge are sent to managers, actors, orchestra leaders, and all other attaches of theatres and road companies. One is to be signed and sent back to the Fund and the other is to be retained by the person who signs.

Hundreds of signatures have been received by Secretary Gurney—too many for THE MIRROR to publish this week—and a few only are printed as follows:

MANAGERS:—A. M. Palmer, Frank W. Sanger, H. C. Kennedy, J. M. Hill, Al. Hayman, Edmund C. Stanton, De Wolf Hopper, Theodore Moss, W. M. Hanley, Edwin Knowles, Eugene Tompkins, J. Wesley Rosenquest, Daniel Frohman, Charles Frohman, Alexander Salvini, Francis Wilson and Co., Edward Harrigan, Carl A. Hassin, Tunis F. Dean, W. M. Morton, George W. Sammis, John Jack, Albert Arnberg, Edward J. Abram, Louis Ballenberg, Milton Nobles, and Harry Phillips.

ACTORS.—Louis Aldrich, Alexander Salvini, De Wolf Hopper, Frank E. Aiken, Joseph Adelman, Frazer Coulter, Seth Crane, Griffith Evans, Creston Clarke, William F. Clifton, Robert Paton Gibbs, Neil Grey, J. Herbert Leonard, George Gaston, William W. Allen, E. V. Backus, Ben Cotton, A. A. Arment, Harry Chase, Archibald Cowper, J. L. Carhart, George D. Chaplin, Gordon Emmons, Harry F. Duffield, David Davis, R. J. Dustan, Frank H. Doane, Charles Foster, W. B. Cahill, W. J. Gross, Alfred Klein, Jefferson Lloyd, D. Delaro Schuyler, Clifford Leigh, Wallace Jackson, Eugene Jepson, Edwin C. Jepson, William Riley Hatch, Thomas M. Hunter, Gabriel Harrison, A. W. Hoffman, Charles Heywood, W. H. Le Duc, Joseph J. Levy, John A. Lane, Graham Henderson, George Morehead, George Morton, R. G. Marsh, Fred. M. Mayer, Charles E. Mills, Lester M. Morrison, Lew and Vic Davenport, Frank McRose, Robert F. McClannin, W. H. Ovatt, Branch O'Brien, George Pauncefort, Edgar Strakosch, Joseph M. Sparks, J. W. Shannon, Walter S. Craven, S. P. Norman, William Davidge, Warren Bingley, Harry Price, Harry Le Claire, Sheridan Block, Newton Chisnell, W. D. Marks, John D. Walsh, Harry Watkins, Arthur E. Sprague, Charles J. Fyffe, C. W. Allison, Sheridan Block, Charles W. Butler, John C. Buckstone, John H. Brown, O. H. Barr, Frederic Bond, James B. Curran, Eugene Canfield, John E. Cain, Harry Corson Clarke, George Conway, William Courtleigh, Richard J. Dillon, George W. Deyo, Frank Davis, E. A. Eberle, Charles W. Fish, Joseph E. Fox, Ross and Fenton, Edward Girard, Harding and Ah Sid, Robert T. Haines, William S. Harkins, Charles F. Hagan, James Horan, Wright Huntington, Robert McIntyre, Mackie and Walker, Robert B. Mantell, Ed. Marble, O'Brien and Redding, Neil O'Brien, George Oser, F. W. Oakland, Johnstone, Riano and Bentley.

ACTRESSES.—Louisa Eldridge, Madame Ponsi, Rachel Noah, Mrs. M. A. Farren, Clara Fisher-Maeder, Marion P. Clifton, Rosa Rand, Minnie Maddern Fiske, Emma Maddern Stevens, Edna Wallace-Hopper, Agnes Lane, Annie Yeamans, May Robson, Dora Goodhwate, Jean Clara Walters, Louise Halbee, Sara Lascelles, Mrs. E. B. Holmes, Rebecca Warren, Pearl Purcell, Kittie Morton, Emma Field, Clara Hunter, Katheryn Osterman, Carrie Lee, Elsie Lamere, Ada Price, Adelaide Merry, Fannie C. Jackson, Belle La Verde, Eleanor Merron, Grace Kimball, Marion Gray, Nellie A. Queen, Abi Stange, Gertie Boswell, Evelyn Evans, Florence Edwards, Emma Pollock, Fannie Addison Pitt, Libbie Moore, Isabel Pierson, Anna Perkins, Hattie Pursell, Emily Maynard, Annie Morton, Kathryn Dana, Alice Brown, Rebecca Adams, Jennie Elberts, Rosa France, Elsie Gladys, Margaret Gallagher, Lottie Hyde, Margaret M. Craven, Adele Clark, Fannie Cohen, Edith Hall, Helene Ransome, Edna Artelli, Laura Ayres, Pearl Andrews, Alice Buckley, Kittie Beck, Lillie, Mrs. S. A. Baker, Fannie Batchelder, Helena Coe, Montie Collins, Lizzie Conway, Nettie Collins, Lillian Drew, Cora Deane, Gertrude Graham, Matilda Hayes, Eliza S. Hudson, Nellie Harris, Maud Hoffman, Mamie Johnstone, Kirselle, Florida Kingsley, Esther Lyons, Minnie Miller, Ida Morello, Rosabel Morrison, Dolly W. Nobles, Anna Perkins, and Earle Remington.

ORCHESTRA LEADERS—Herman Brodie, Harry Braham.

SCENIC ARTISTS—Harley Merry, James Fox.

The above names are taken as representative ones from a list of about 1,000 signers of the pledge in the hands of Secretary Lester Gurney of the Actors' Fund. Blanks are being sent out daily as fast as addresses are learned, and it is hoped that every member of the profession that has not signed the pledge or received a blank will apply at the Fund offices, by mail or by person, and add his or her name to the constantly growing list. Blanks for signatures may also be found in THE MIRROR business office. When the list is complete all the names, in alphabetical order, will be published in THE MIRROR.

A large number of the variety branch of the profession have already signed the pledge, and it is hoped that every variety artist will join the list. This class of entertainers are so frequently called upon without legitimate excuse to give their services free for benefits that in sheer self-protection they should sign the pledge and thus in a measure relieve themselves from unwarranted demands.

COMSTOCK'S NEW PROJECT.

"I have at last determined to make a move," said Alexander Comstock to a MIRROR reporter. "I shall set to work at once to organize a 'continuous performance' road company. The scheme has proved a success in New York and in other cities. Why should it not be popular in towns? My idea is to carry about twenty performers, give a vaudeville show, one or two short operas, charge from twenty-five cents to say seventy-five cents, and keep the performance going from noon until 10 P. M. There's money in the idea, and I propose to be first in the field."

DARKEST RUSSIA.

A conclusive proof of the value of Ellis, Brady and Garwood's new play, Darkest Russia, written by H. Grattan Donnelly, and produced last week at the Chestnut Street Opera House, Philadelphia, is found in the fact that Nixon and Zimmerman, the managers of that theatre, at once made terms with Manager Sidney R. Ellis for the return of the play this season. The newspapers of Philadelphia, apparently without exception, recognize in Darkest Russia unusual elements of popularity, and many of them predict a successful career for the play in unequivocal terms.

Mr. Donnelly has heretofore been known to the stage solely as a writer of comic plays, and his success in the melodramatic field is gratifying. Darkest Russia aims to depict scenes and experiences possible of the autocratic despotism of the subordinate administrations of the Russian Government, and to picture startling probabilities of the unique social system of that country. All conditions of society are represented, from the nobility in their palaces to the nihilists in their secret rendezvous.

The plot grows out of the love of a colonel of the Imperial Guard for a daughter of a plebeian, and the counter-attachment of the heroine's brother, a Polytechnic student, for a little woman whose parents had intended her for the colonel. A key-note is easily struck in the play by the refusal of the heroine, who is a violinist, to publicly play "God Save the Czar," and her passionate destruction of her instrument. She is followed to a nihilistic retreat by the man who loves her, his design being to apologize for the brutality of his father, an officier, toward her, and here the colonel is arrested in company with the nihilists who figure prominently in the play, and is sent to Siberia by the Minister of Police, the father of the woman to whom he was unwillingly betrothed.

The story is said to have a strong heart interest, the development is exciting, the sombre details are relieved by pleasing comedy, and the denouement administers justice and rewards virtue with true melodramatic effect.

From the criticisms on Darkest Russia, it is evident that its sensational features grow plausibly out of its incidents, and that it has unusual unities of action and speech. All the Philadelphia papers speak in high praise of the scenic equipment, which is evidently very elaborate, of the correct and impressive costuming, and of the earnestness of the acting.

ABBEY'S NEW SOPRANO.

The latest engagement made by Abbey, Schoeffel and Grau for the Metropolitan Opera company is Virginia Colombati. They engaged her several weeks ago and they have hoped to keep it a secret until the opening of the season at the Metropolitan on Nov. 27.

Colombati is a high soprano. She is a native of Pergola, Italy. She is twenty five years old. Her father was a music master and tenor and he gave her music lessons. She made her debut in Genoa in 1887. She met with great success, and from that day to this has been warmly received. She has sung at Venice, Rome, Covent Garden, London, for two seasons, and is now at the Royal Theatre, Malta, singing in a repertoire of grand opera.

A correspondent at Malta writes: "Colombati's voice is a crystal and she never sings other than in absolute tune. She is taking English lessons and is able to sing 'Home, Sweet Home' in English. But she will be unable to sing a grand opera role except in Italian. She sings as clearly and as sweetly as any bird. It is my opinion that she sings as beautifully and as winningly as Patti. The world, too, is ripe for a successor of Patti."

Colombati will arrive in America about the middle of November.

A HANDSOME THEATRE.

The new Tootle Theatre in St. Joseph, Mo., was opened last week Monday, by Henry E. Dixey and his company in Adonis. The event was a social one, the most prominent citizens being present, and the performance passed off to the pleasure of the large audience. The new Tootle is one of the very best theatres in the country. Its decorations are elaborate and costly, and every modern convenience has been called into play. The ceiling was decorated by Louis Toomey, of Cincinnati, in the French renaissance and rococo style. It presents an Italian sky, with figures representing the arts of the theatre. The stage is 78 feet wide and 40 deep, and the proscenium 50 feet wide and 33 feet high. There are forty sets of new scenery. Every fire-proof device has been adopted, and as the house stands it is a pride to St. Joseph and a monument to Milton Tootle, who built it.

FELIX MORRIS' SEASON.

The season of Felix Morris will begin on Monday, Oct. 2, at the Schiller Theatre, Chicago. The first week will be devoted to Champagne, the new comedy by Edward S. Van Zile, which will be preceded by The Old Musician. Mr. Morris has several new works in his repertoire, and they, with some of the old successes, will follow in quick order. The production of Mrs. Buxton Harrison's Evergreen, specially written for Mr. Morris, is looked for with special interest, it being the first dramatic work this brilliant novelist has undertaken. Those who have read the play pass high judgment on its merits. The play by Grace Livingston Furness is not yet completed, and will probably be first produced in New York, during Mr. Morrison's mid-winter engagement.

THE SACRED HEART RULE.

Colonel T. Allston Brown's indignation is aroused regarding the refusal of the Convent of the Sacred Heart to receive as a pupil an actor's child. He spoke to a MIRROR reporter as follows:

"And so actors and actresses have at last been taught a lesson, and a most dear lesson it is! I was astonished when I read in the daily papers that an actor's child had been refused admission to the Convent of the Sacred Heart, and that the Superior actually had the effrontery to tell the parent that if the child was the daughter of an actor, she could not be admitted to that school.

"Has the Catholic church ever been of any benefit whatever to the profession? Has not an appeal by the Catholic Orphan Asylum been made to the profession every year for many years for their free services at benefits? And have not some of the greatest artists in the profession gladly come forward and given their assistance in appearing at the benefits? These benefits have been held in the afternoon and evening and I know many of these artists who appeared made great sacrifices to do so.

"Actors are proverbial for giving their services for benefits. No matter what claim a person may have upon the profession, let him but put up his name for a benefit and the actor is always willing to give his services.

"The first one to appeal to the profession for assistance is the church, to get out of debt. Yet the pulpit, on almost every occasion, is the first to denounce the stage. For years the Roman Catholic church has been an incubus upon the actor. Every year has an appeal been made for a benefit for the Asylum fund and gladly has the profession tendered his or her services. These benefits take place annually at the largest house that can be secured, and both afternoon and evening performances are given. The receipts are seldom less than $7,000, and frequently more than $10,000.

"As far back as Sept. 26, 1847, these benefits took place. That one was at Castle Garden, and if I am not very much mistaken they have been going on annually ever since.

"Now I would like to know why the profession should put into the church coffers such a sum of money when we have a fund of our own to take care of.

"I certainly hope that Louis Aldrich's plan of twenty-five per cent. of the money received at benefits (particularly the benefit for the Catholic Orphan Asylum Fund), will be taken for the Actors' Fund.

"I contend that the Catholics are able to take care of their own orphans without appealing to the actors, for there are many half starving members of the profession who deserve these benefits. How many are ever gotten up for them?"

HAMLET "BUSINESS."

In the Philadelphia *Ledger* of Sept. 15 was published an article entitled, "Booth in Hamlet," made up materially from notes by Edwin Booth found in an interleaved copy of the play now the property of James Taylor.

One of the notes made by Booth is accepted as a description of the origination of a bit of business in the fourth scene of Act I., where Hamlet sees the Ghost for the first time. At the line—

"Go on; I'll follow thee."

Booth wrote: "By accident I lost my grasp of my sword when drawing it against my companions, and caught it by the blade with the cross-hilt upward. Instantly it seemed to me as appropriate to hold it in that position while following the Ghost, as a guard against any evil influence. Until then, from Garrick's time, the sword was either pointed at the Ghost or trailed behind Hamlet."

In the same act, in the fifth scene, where Hamlet insists on his friends, Horatio and Marcellus, swearing not to reveal what they had seen that night, Booth in later years stuck his sword into the stage and had them swear upon it. This, also, was the result of accident, as will be seen by this note added by Booth:

"Many years ago my sword, as I knelt heavily with it in my hand, stuck so firmly in the stage that I could not easily withdraw it, and I left it, thus upright, forming the cross. Since then others have adopted this mode of using the sword at this point."

It was a quick and happy intelligence that in these two cases turned accidents that might have embarrassed into effective "business." But it is a question whether Edwin Booth originated in either case. As to the scene first annotated, following the line

"Go on; I'll follow thee,"

Fechter moved after the Ghost "with sword unsheathed and held in the left hand as if it were a cross," according to one of his critics; and the question arises as to whether Fechter, who first appeared in London in 1860, did this spontaneously before the time when Edwin Booth adopted it from an accident.

The subsequent utilization of the sword hilt in the scene following the revelation by the Ghost, was in Edwin Booth's case but a modification of the business of the elder Booth, who was perhaps the first actor that held up the cross-hilt of his sword for the imposition of the hands of his friends as he swore them to secrecy. And while Edwin Booth's accidental method in this scene was no doubt very effective, it gave no such dignified opportunity as that of the father.

THEY HAVE SUCCUMBED.

Intelligence of the closing of the following companies has been received: Morton Spectacular Monte Cristo, Mt. Sterling, Ky.; A Cluster of Diamonds, Ottawa, Ill.; the Metropolitan Stock company, Joseph H. Hazelton, star and manager, Manchester, N. H.

SAID TO THE MIRROR.

HENRY MILLER: "I nearly lost my life yesterday. I was walking up Broadway, near Delmonico's, when a brick from the top of a building in course of reconstruction, dropped three inches in front of me. If I had been half a second faster it would have broken my skull."

HARRIETT VERNON: "The critics said I appeared as Sappho when I made my debut in America last week at Koster and Bial's. I appeared as Laris, a companion piece to Sappho. Before I return to England in November to appear in the Christmas pantomime, I shall wear over two dozen costumes at Koster and Bial's. One of my favorites is Don Juan. I find American audiences not so demonstrative as those at home. Why is it?"

E. D. PRICE: "The death of my wife a fortnight ago was a terrible stroke to me. It was unexpected. I knew that an operation which was performed on her might prove fatal, but I was told it would be a question of weeks. I have received letters and telegrams of condolence from my friends in the profession all over the country."

EUGENE COWLES: "I think Nat C. Goodwin's performance of the Sheriff in Gus Thomas' In Mizzoura one of the finest bits of acting I have ever seen. The other night, at the Fifth Avenue, a cat cut across the stage at one of the most critical and pathetic moments in the play, and the audience did not laugh. That shows how magnetic an actor Goodwin is."

FRANK DUPREE: "Americans are partial to originality, especially in handsome women. That's why I recommend you to go to the Imperial Music Hall to see the three sisters Joughmans. Throughout Europe they are recognized as among the best vaudeville performers."

BEN STERN: "All Fanny Davenport wants of Sardou's next play is the American rights to it in all languages—not the rights to it in all countries. This is so that Bernhardt, Duse or other foreign actresses cannot come over here and appear in Davenport's plays."

CHARLES BARNARD: "Annie Louise White will tour Canada towards the middle of October in a short monologue of mine entitled Friday-May. I have completed several other monologues. They are called Central Park, Silas Walker, and My Lady Reserves."

ALBERT BRUNING: "I shall not take out The Clemenceau Case this season. I have tucked it away in my trunk and am looking for something else to do."

ROBERT HILLIARD: "The tour of Paul Arthur and myself in The Nominee will begin on Oct. 2 at the Haymarket Theatre, Chicago, and after a week hence the company jump to Miner's Newark Theatre for another week, then we will go to the Bijou Theatre, Pittsburg."

WENYSS HENDERSON: "If things keep on at this rate New York will soon have a theatre on every block. Wouldn't it be a good idea if, instead of devoting quite so much time to planning and building new theatres, managers would pay more attention to organizing first-class companies? It isn't so much the theatre as the production the audience care for."

WRIGHT HUNTINGTON: "I have ended my brief engagement as leading man of the Blue Grass company. They engaged me simply to originate the part. The author is now playing it. I like light comedy work, but I have been having for a year a dose of melodramas."

DELLA FOX: "I have been back from Europe several weeks now, and I feel that my trip benefited me permanently. My throat, which was in a bad way, is now all right, and then, too, you may notice, traveling has made me a trifle thinner."

HARRY SANFORD: "I had booked eight weeks for a melodrama I proposed to send out this season. But I have cancelled the time. I don't care to run any risks just now."

W. A. MCCONNELL: "I don't think New York wants plays. It would rather take note of silk fleshings filled to the brim and watch vaudeville through beer foam."

KATHERINE GREY: "I am playing the role of the heroine, originated by Mary Hampton, in James A. Herne's Shore Acres. It's a charming character. I think Mr. Herne is the most just and the kindest of stage directors."

PAUL ARTHUR: "My cup of bitterness. Since I shaved my moustache, I have been mistaken for William Crane and Rowland Buckstone."

OLIVE OLIVER: "I am glad the Woman's Professional League is taking such an interest in fencing. I have had large classes at the League. Every actress should know how to fence."

CHARLES POWER: "Nat Goodwin is doing great work in In Mizzoura. The business we are having at the Fifth Avenue is such as to warrant our continuing it throughout the engagement."

S. T. KING: "My booking for Tim Murphy's starring tour next season is complete."

ALICE FISCHER: "I have been watching my husband, William Harcourt, rehearse in The Land of the Midnight Sun. His acting suits me, but I may be prejudiced. Have I signed yet? No. I suppose it would be safe for you to say that I am considering which of three offers I will accept."

HOWARD PAUL: "In Manchester, England, the other day, I saw the bills of a female minstrel troupe displayed outside the doors of a small theatre. There was a frame of photographs displayed also purporting to represent the features of the company when not blacked up. Among them I noticed pictures of Fanny Davenport, Lotta, Annie Pixley, and Julia Marlowe. A native of the place remarked to a companion after inspecting these photographs: 'Aye, Bill, but they do be dom foine wimmin when they aren't a play-actin.'"

AN INTERESTING PAPER.

The paper read before the League last Wednesday by Ida Jeffreys-Goodfriend was perhaps the most suggestive and valuable one to which the organization has listened. "We have had delightful talks upon the drama, art, literature, dancing, physical culture, etc.," said the essayist. "We have been told how to cultivate our minds and our bodies; we have been told how to live by a system; but we have not been told that each and every one of us should constitute herself a reformer of offenses against good taste, good manners and common sense, which are the crying evils of our dramatic profession.

"In order to eradicate an evil," she continued, "we must first admit that evil exists. A physician must discover an ailment before he can prescribe a remedy. I have noticed a tendency in this League to cry down reformers. When the faults of an actress are occasionally hinted at, by some daring but earnest members there is always a cry of 'Shame upon you; we cannot admit that such faults exist.' I am impressed with the fact that we are always telling each other of the great things we have accomplished in the past—the great good we are doing in the present—and the great things we are hoping for in the future. But I rarely hear anything whatever of our sins of omission and commission, of what we have not accomplished in fact.

"If we expect the dramatic profession to ever occupy that high place in the opinion of refined and cultured people for which we hope—for which we work—we women of the dramatic profession especially have earnest need of the cultivation of good taste in our manners, our conversation and our dress; of tact in our association with our companions; and of common sense in our business relations with managers and theatrical affairs generally. We must endeavor to see ourselves as others see us. Do we actresses always appear to be the ladies we undoubtedly are? How often one hears the expression, 'She looks like an actress!'

"Now why should an actress look in any way distinctly unlike her private sister? You will all agree with me, I am sure, that she should not. But unquestionably she often does. Why does she? Because many actresses costume themselves in a style that is manifestly inappropriate to the occasion. They are absurdly overdressed on the street, in the cars while traveling, in hotels and public places—carelessly dressed as well. I presume we have all of us at some time in our lives been associated professionally with some women who have been careless in removing make-up from their faces after performance, and who appeared later in the dining-room untidy in looks, loud in conversation and manner, the eyesore of all eyes, the object of invidious criticism, the effect of which was prejudicial not only to herself, but also to her companions and women of the profession in general.

"You may say that my remarks also apply to women in private life. Undoubtedly they do. But actresses must remember that they have, as it were, no private life. They live nearly always in the glare of publicity, and for that reason they should be more careful of their appearance, more dignified in their bearing, more circumspect in their conduct than their private sisters. Then again, it appears to me that actresses should be the epitome of good taste in their daily life, as most of them are the glass of fashion upon the stage—an example for others to follow, not to avoid.

"I wish also to speak of the cultivation of good taste in our manners, our conversation, etc. Are we not apt to forget when we meet our friends of both sexes casually in public places, that the deeply-interested eye of the world is upon us? Do we not often loiter upon the streets discussing shop and each other, utterly oblivious of the fact that we are being summed up, and to our discredit, in the one word, Actress? A profession which includes such shining lights of true, dignified womanhood, as well as of conspicuous artistic ability, as Mary Anderson, Mrs. Kendal, Madame Modjeska, and many others I could mention should need no apologies; yet how often do we find it necessary to excuse and explain!

"Refined, cultivated people hold out welcoming hands to actresses on every possible occasion—there is a desire to know them better—but certain eccentricities of manners, of conversation, and of appearances, in many instances, are absolutely prejudicial to a closer acquaintance. In fact, the theatrical profession is itself to blame for the very uncertain social position it undoubtedly holds. The public, I believe, frequently admire us too little for what we are not. If all the members of the League would make it a point to discourage loudness of costume, levity of conduct and indiscriminate talking of shop in public places; if we could ourselves believe, and induce our sisters to believe, that plainly-made dresses and modest hats were more suitable and far more attractive for traveling than shabby finery; if we could reserve our elegance for suitable occasions, and lavish more of our money upon our stage costumes, knowing that the more modest and retiring we are in private life, the more brilliantly would we shine in the gorgeousness of our stage settings, could we do all this, we would wield an influence for good which would assist us materially in eradicating the offences against good taste, the existence of which we all so earnestly deplore."

The second division of Mrs. Jeffreys-Goodfriend's paper was upon the cultivation of tact in business as well as social relations. Business associations are frequently as much matters of esteem and liking as of ability, said she, and therefore in the struggle for place the employment of tact in negotiations with managers is of almost first importance.

In traveling companies, where the manager unfortunately is often regarded as a sort of natural enemy, tact in the discussion of the business affairs of the management—or rather the sort of tact that would not discuss the business affairs of others at all—would engender more cordial feelings and relations.

In the League tact should be shown by the more prominent in cultivating and interesting those less well known; and in taking always the most charitable and non-committal views of gossip.

"A case in point," said the lecturer, "illustrative of tact and the lack of it, was judicious and tactful management by our executive committee of our late unpleasantness with the newspapers, as compared with the astonishing lack of tact with which some of our members discussed the situation, giving their individual opinions as to what should and what should not have been done. Charity, a delicate consideration for others' feelings, and respect for their rights, combined with common sense, to which I think tact is near neighbor if not next of kin, will make for us more friends than all the other virtues combined."

Mrs. Jeffreys-Goodfriend also urged cultivation of good sense in business. Actresses should endeavor to put aside all ideas of the duties of managers toward them save those agreed in the bond, and get down to the hard, practical value of dollars and cents. Agreeing to give their best efforts for a certain salary, they should expect nothing in return but the stipulated dollars. The manager furnishes the capital and bears the losses, and actresses should not concern themselves with disagreeable business expedients involving their comfort for which there is always a sufficient reason.

As to the cry against managers who are exacting in their demands as to rehearsals, discipline, etc., she said: "Fools that we are, to eternally wage war against our best interests! Actors owe more to-day to Mr. Daly, A. M. Palmer, Daniel Frohman, and Richard Mansfield, the martinets of our profession, than to all the other managers put together. I imagine there was a general thrill of protest when I mentioned Mr. Mansfield's name, and yet I presume no one will deny that Mr. Mansfield has done much to make the profession of acting respected, and I will give him the credit of doing more for the comfort of his company while traveling than any other manager I have ever known, with the single exception of A. M. Palmer."

The lecturer concluded by urging the setting of definite values upon their services by actresses, and made a plea for that art feeling that inspires the actor to assume and excel in an inferior part when a superior one is out of reach.

The unwillingness to play minor parts, she said, was a stumbling block from an artistic standpoint. "We must bear in mind that we may appear great in doing well something beneath our merit when we would often appear small in doing something that is greater than our merit."

An animated discussion of the points involved followed the reading of the paper. It centered mostly on that part of the discourse referring to the business affairs of the profession, the speaker's views on the necessity of good taste and tact evidently having the sympathy and favorable judgment of the assemblage.

Mrs. Fernandez took exception to Mrs. Goodfriend's remarks upon the ability of women to be firm in their business matters with managers, particularly in regard to placing a definite value on their services and sticking to it. Mrs. Fernandez said: "The reason women cannot make a certain stand for salary is that they generally have some one depending upon them. Men ignore this responsibility and will not take less than their salary."

"I am not willing to admit," said Mrs. Goodfriend in reply, "that men have less sense of moral obligation than women. I believe the ability to be firm in these matters is a question of temperament and not of sex."

Miss Taft asked the question if it were not true that the other professions were equally overcrowded, and if the same influence of favoritism was not active in securing good positions for some. The speaker of the day replied that there was no other profession than the dramatic where, either for men or women, some degree of talent and effective work are not necessary in order to accomplish anything in the way of compensation. Success from an artistic standpoint was an entirely different matter.

Mrs. Fernandez again took up the argument in opposition to the speaker's view that true art culture would materially assist actresses in obtaining engagements and driving out the incompetents. She said: "A girl with talent who knows her position from supernumerary to leading woman, stands to show beside a beautiful woman without any ability at all. The manager would say nine times out of ten that they must 'fill the eye.'"

Mrs. Goodfriend said that she was loth to admit the fact, but if it were true with the manager, it was simply a matter of commercial values; and if the public was at fault in developing such managerial business ideas, there was no better way of overcoming them than by educating the public up to a higher standard of perfect representation through a truer, more genuine art culture.

In the course of the discussion the recent affair with the Convent of the Sacred Heart came up. Mrs. A. M. Palmer took part to the extent of saying that religious and political discussions were tabooed subjects in the League because they were profitless, for as a rule individuals usually had opinions on such matters that could not easily be shaken. As for the sentiments of the paper read, she was in fullest sympathy with them.

There was no difference of opinion between the members as to the injustice of the position assumed by the Convent, the point being made however, that the action of the Mother Superior of the Convent showed that a prejudice still existed against the profession, however undeserved and unjust it was in many instances.

On motion of Mrs. A. M. Palmer, seconded by Mrs. E. L. Fernandez, a vote of thanks was unanimously tendered Mrs. Ida Jeffreys-Goodfriend for the pleasure she had afforded the League by her admirable and timely paper. The meeting then adjourned.

WHAT TO WRITE.

To the Editor of the Dramatic Mirror:

SIR,—To the truism that "imitation is the sincerest flattery" we well might add: "but it rarely succeeds." G. P. R. James turned out a wilderness of books, imitating Scott's historical novels, and with scarcely an exception they are dead to the world. Dickens had imitators by the score, but even Farjeon, who copied him with fair success, is practically unknown.

In playwriting, imitation is the order of the day. Witness the floods of flapdoodle that deluged managers when Pinafore caught the public fancy away back in the seventies. Who can count the number of "Old" this and "Old" that, which drove our managers to the verge of suicide, when Denman Thompson made his "oxen and hay cart" hit? When Pink Dominoes—that rather high flavored concoction—was packing the old Union Square, Messrs. Shook and Palmer used to receive, on an average, a half dozen cheap and nasty horrors every week. The writers of those nightmares could not distinguish the difference between French wit and English vulgarity; and the stuff they turned out was simply unspeakable.

Very few of these reflected plays ever get before the footlights, and those that do are usually among the young and early deaths.

People want the real thing—not the pinchbeck imitation.

If there is one thing more than another that I would caution the budding dramatist to avoid it is that of writing a play in servile imitation of some reigning success. No leading manager will examine, much less produce such a play. A speculator may take hold of it, and boom it into a temporary success, as was done with Old Jed Prouty; but you will seldom find a McGeachy at hand to hustle as he did.

Plays written "to order" sometimes succeed; oftener they are misfits. Nearly all prominent stars have learned the truth of this by costly experience.

The dismal, dreary, and well-deserved failure of Fanny is a case in point. This time, though, it was the manager who paid the piper. He put up a wretched, vulgar, clumsy play, which the veriest tyro in management should have declined instanter. Such stupid balderdash, if offered by an American writer, would have been tossed aside with the usual flow of adjectives; but as it was a bit of foreign lunacy, it was accepted seriously, and would have held the boards, too, had not the great American public promptly damned it out of sight.

What to write?

That depends.

Our universal genius—the modern Shakespeare—has not yet appeared. Therefore we common mortals must supply the demand as best we may. A writer who is gifted with a free imagination, backed by a quick and accurate sympathy may evolve a play wholly from within, and the heart interest will be so true—whether moving us to tears or laughter—that it will appeal to us as an actual scene from real life. We observe this especially in wholly idyllic plays like Pygmalion and Galatea and Rip Van Winkle. The unreality is entirely forgotten in the exquisite fancy, for the characters talk and act precisely as we believe they would do were the circumstances real.

But the writer who lacks this gift must build his dramas on different lines. A wholly prosaic man will never make a dramatist. Yet a man need not possess an exuberant fancy to produce a good acting play—provided that his bump of observation is at all developed.

I assisted at the première of Mr. Thomas' lastest work—In Mizzoura—and thoroughly enjoyed it. Like Mr. Arthur's admirable Blue Jeans it tells a story of people and events with which the author is familiar. Mr. Thomas is not a fanciful—his Reckless Temple proves that—but he understands human nature; and the events of our work-a-day world, which mean nothing to the dullard, blossom into dramatic beauty under his facile pen. I have never met Mr. Thomas, yet I'll warrant that he is a close observer. He has not gone abroad in search of a four-leaf clover, but has found it beside his own doorstep.

Here, then, is a hint for the novice. Let him choose a subject with which he is familiar, and on which he can write intelligently. In this connection I recall a play which a young man brought me a few days ago to read and criticise. The action of the play was supposed to take place in the South, and the play itself was a palpable imitation of The Planter's Wife. After reading a dozen lines I asked the writer if he had been in South Carolina. No, he had not. Had he ever been in China? No. Would he then attempt to write a play depicting Chinese life? Certainly not. And yet, without the least knowledge of Southern life, of local idioms or local character, he would rashly attempt to put upon the stage scenes with which he is totally ignorant.

In my callow days, before I had ever seen the Green Isle, I wrote an alleged drama of Irish life. On returning from my first trip abroad I dragged the alleged from a pile of similar rubbish and read it through to the bitter end. From first to last it was utterly devoid of local color, and I was devoutly thankful that nobody had ever seen it—which, by the way, nobody ever did except the "rags and bones" man.

CHARLES TOWNSEND.

WESTPORT, N. Y., Sept. 23, 1893.

SWINDLER SENTENCED.

Valentine Davis, who gave his occupation as that of a wigmaker, and his residence as New York, and who was evidently in the last stages of consumption, was arraigned in court in Albany last week with Charles Howard, an actor, and both were sentenced to the Albany Penitentiary for one year and four months, although Davis was ordered to the hospital of that institution. They had victimized one Clarence E. Alling out of $12, saying that they were agents of Dockstader's Minstrels and that they would give him the position of treasurer.

SEABROOKE VERSUS RITCHIE.

Thomas Q. Seabrooke has brought suit for $2,000 for breach of contract against Adele Ritchie, claiming that a forfeiture clause entitles him to that sum. While The Isle of Champagne was at the Fifth Avenue Theatre last season, Miss Ritchie, who had played a subordinate part, appeared for a fortnight as prima donna.

In the meantime Juliette Corden was engaged as prima donna, and Miss Ritchie was requested to resume her former part, but she declined to longer remain with the company. Miss Ritchie stated as a reason that Mrs. Seabrooke had publicly insulted her by refusing to take her hand on the stage and by pushing her rudely in view of the audience.

Mr. Seabrooke says that Miss Ritchie is still under contract to play with him, but that instead of trying to prevent her from playing with any other company he is simply trying to collect her forfeit. Mrs. Seabrooke denies any intention of insulting Miss Ritchie on the stage.

Miss Ritchie, who has been engaged by J. M. Hill for The Algerian, gave her version of the matter to a Mirror reporter in the following words:

"There is such a thing as equity in law. When I signed a contract to join the Seabrooke Opera company last Summer, Mr. Seabrooke inserted a clause by which if I left I was to forfeit $2,000. But there was no clause for $2,000 binding Mr. Seabrooke. That, as they say, lets me out.

"Furthermore, another singer was placed over my head without good and sufficient reason. Then again, Mrs. Seabrooke refused to take my hand when it was part of the play that she should, and on several occasions she did not give me my cues. That was more than I could stand.

"I am not at all afraid of being enjoined from appearing in The Algerian. Mr. Hill tells me that it can't be done. I like my part in the opera and am quite content—in spite of Mr. Seabrooke."

A PHILADELPHIA DEVICE.

A Philadelphia shoe-dealer advertises that with every shoe he will give a ticket good for the Broad or Chestnut Street Theatres or the Chestnut Street Opera House. The tickets probably admit to the galleries of these theatres, but the scheme is not one that commends itself even to an "enterprising" manager.

REFLECTIONS.

The members of the Marie Tempest Opera company went to Philadelphia on Friday for final rehearsals of The Algerian.

Max Figman says that he is to star next season in a musical comedy that is being written for him.

Miss Arnold has signed with Glen-da-Lough.

Rehearsals of The Younger Son, David Belasco's latest play, began at the Empire on Monday. Henry Miller, Viola Allen, Edna Wallace, Cyne Scott, May Robson, and W. H. Compton are in the cast.

Lottie Collins' "Marguerite" is being pirated, as was her "Ta-ra-ra."

Grant Parish sailed for Europe on Sept. 21.

The Gilbert Opera company, playing The Black Hussar, dedicated the new Opera House at Ashland, Pa., on Sept. 19. Over 1,000 persons were present. The theatre was built by Architect Wise, of Tyrone, and has many modern points for comfort and convenience.

Mrs. A. V. Pearson, during the absence of her husband, who has been in Asheville N. C., during the past six months for his health, has had entire charge of his numerous enterprises and superintended the new productions sent out this season as well as all of Mr. Pearson's pecuniary affairs. She is a thorough business woman.

☞ If you wish to purchase play books, theatrical photographs, or popular songs, read announcement of Tue Mirror's Supply Department on page 16.

John W. Burton has resigned from the Fire Patrol and engaged to play Colonel Decatur in Blue Grass.

A week has been added to Catharine Lingard-Sweetzer's operatic season at the Brooklyn Academy of Music. The Pirates of Penzance will be given on Thanksgiving week. She will sing the part of Mabel.

Nelletta Reed, a young Minnesota woman, who successfully played the French woman in Hands Across the Sea last season, is with Milton Royle's Friends.

Mme. Herrmann, wife of Prof. Herrmann, the magician, has been learning the intricacies of the serpentine dance from Mme. Eloise Kruger.

Thomas R. Perry, manager for Primrose and West, reports a very satisfactory business thus far. Monte Carlo, with George Wilson, will play out to San Francisco from Texas, and is booked up to January, 1895.

Richard Carroll, William Blasdell, and W. G. Stewart will appear in support of Fay Templeton.

Paul Arthur has shaved his moustache for the first time in two years. He has discarded it because the character of the secretary in The Nominee, in which he is to play with Robert Hilliard, is sanctimonious and shorn.

It is said that "Doc" MacDonald, who went abroad last Summer to secure foreign backers for a concert hall he proposed to put up in New York, has given up the scheme.

East Liverpool Lodge No. 458, B. P. O. E. desires a first-class company for their benefit on Nov. 6. Managers send your best terms at once to G. V. Travis, 109 Sixth St., East Liverpool, Ohio."

WE KNOW, DO YOU?

THAT

R. E. GRAHAM

IN

AFTER ✣ THE ✣ BALL

Is playing to the capacity of the house at each performance. Feast your eyes on the receipts for week ending Sept. 23 and then

"SMILE WITH US"

Receipts at Harris' Academy, Baltimore, Md., week ending Sept. 23:

SUNDAY	$[illegible]	THURSDAY	[illegible]
TUESDAY	[illegible]	FRIDAY MATINEE	[illegible]
WEDNESDAY	[illegible]	SATURDAY MAT.	[illegible]
THURSDAY MAT.	[illegible]	SATURDAY NIGHT	[illegible]
	$2,189.10	TOTAL	$6,482.45

We hereby certify that the above statements are correct. [Signed] HARRIS, BRITTON AND DEAN.
Managers having good open time, week stands exclusively, address as per route.
Cheerfully yours,

T. W. MULLALY, Manager.

THE USHER.

The Professional Woman's League will open a bazaar on Dec. 5 to dispose of fancy work made by professionals. The proceeds will apply to the educational and philanthropic objects of the organization.

The League intends to rent a vacant store in a desirable situation, and members will act as saleswomen. During the holiday shopping season a ready sale is assured for the attractive wares that will be displayed.

The Executive Committee of the League ask me to say that they will gratefully acknowledge gifts of fancy work from actresses throughout the country. They desire articles made by the donors' own hands, and their names will be attached when offered for sale.

Every dollar realized will be put to good use, and I hope this request will bring a large response. Work that can be done at odd times will not only while away dull hours on the road, but will be productive of practical benefit to a worthy institution. Articles should be sent to 29 West Thirtieth Street, on or before Dec. 1.

✣

The League, by the way, has just put into practical operation one of its most cherished ideas. It has undertaken the education of a bright child whose parents—worthy members of the profession—are too poor to perform that duty.

The child has been placed in a first-rate boarding school uptown, where it will receive every care and educational advantage.

As the League's means permit, it is the intention to defray the school and living expenses of a number of such children.

A practical and admirable plan like this deserves the heartiest encouragement. That the League has scope for a great amount of good work has been demonstrated. It deserves support, and I hope that its powers will be increased some day by an adequate increase in its revenues.

✣

The new play by Augustus Thomas that will be produced by Mr. Palmer's company at the Garden Theatre in January was written for Joseph Brooks, but he has arranged to sub-let it to Mr. Palmer.

The play is not yet named. It is not an "atmosphere" piece, like Alabama and In Mizzoura; indeed, it follows lines that are different from those of Mr. Thomas' previous works.

This new play, it is whispered, deals with "trusts" and the relations of capital and labor. While it is not directly a purpose play—a strong love story furnishes the backbone—there is, nevertheless, an intention to handle the sociologic side comprehensively.

✣

The Tempter, Henry Arthur Jones' new drama, is making a stir as well as a success in London.

Mr. Jones in this work rises to blank verse and vividly presents a uniquely weird story.

Its frankness, however, seems to have shocked the British Matron, and a loud outcry has been made that will probably emphasize the drawing powers of the play.

✣

There seems to be a universal and abiding faith that theatrical business will boom after November. The present stagnation is believed to be the period of acute reaction following the slow panic of the Summer.

General business is reported to be improving and the opinions of wise observers of commercial and financial conditions agree that things are surely mending.

Meanwhile, many of the weaker companies are staggering under the strain of bad receipts, and the number of those that will have to submit to the inevitable before the stress is removed is large. Up to the present time, however, fewer collapses than usual have occurred—which is curious, all things considered.

ATTRACTIONS ON THE COAST.

SAN FRANCISCO, Sept. 19.

Henry Irving's two weeks' season in this city at the Grand Opera House ended on Saturday night before the largest house of the entire engagement, probably $5,800 in good gold and silver coin. The afternoon performance netted $5,600, and the whole fourteen performances between $60,000 and $70,000. My former estimate of $50,000 was a little high, but it would have been near that mark had the first performance of Becket and the two performances respectively of Olivia and Charles I., not dropped to a great extent. The cause of this was the unknown quantity of the plays, and the funny thing is that Olivia was the best and most enjoyable of all the performances, and the smallest attended. Mr. Irving acknowledges that he has never played to such houses—both for money and enthusiasm—in his life, and that the San Francisco engagement is the one *par excellence* of his career as an actor. On Saturday afternoon, in response to a request from the young ladies of the Girls' High School (Public School 7 of this city), Henry Irving and Ellen Terry appeared in The Merchant of Venice before an audience which was as bright as it was pretty and as large as the standing and seating room of the vast auditorium would hold. The young women are studying that play this term, and in order to assist them in a knowledge of the play they made the request, which was cheerfully granted by the great actor and courteous gentleman. On conclusion of the play, Irving and Terry were called before the curtain and presented with an illuminated address and the choicest flowers of the Golden Land. In one of the large floral pieces was a basket containing crystallized California fruits and in another a silver stag, engraved with the name of Ellen Terry and stating the time and circumstances of the gift. To the presentation (delivered by Harry Mann on behalf of the young women) Mr. Irving made a most touching reply, dwelling upon his reception in this city and the hospitable manner in which he had been treated, especially by the young women o the High School, to whom he is indebted for one of the most cultured and appreciative audiences in his career. In the evening he played Louis XI., in which play he distinguished himself both by his acting and make-up. It must be admitted that his playing of the tyrannical and hypocritical Louis was a grand effort, abler than was anticipated. The enthusiasm of the audience knew no bounds. They fairly went wild over the performance, every act demanding a curtain call—yea, four and five—and at the close Irving was compelled to make a speech, after which he had to escort Miss Terry in front of the footlights. She was in street attire, and the audience were not satisfied until William Terriss, the leading man, was called to the front, and he received a perfect ovation. We regret that Mr. Irving has left us. It will be long ere his like be seen again, not so much for his acting as for his art in presenting plays, and many will be the companies which will have to suffer ere our people can content themselves to patronize them after having seen Irving. The company departed by a special train for Portland, Oregon, on Sunday morning at two o'clock, which city they should have reached yesterday morning and appeared in last night.

Last night at the Baldwin, Mrs. John Drew, supported by McKee Rankin, Mr. and Mrs. Sidney Drew, Owen Fawcett, and others began a two weeks' engagement, opening in The Rivals. The attendance was not good, which was to be expected after the Irving engagement, yet large enough for the manner in which the grand old comedy was played. The only person in the cast who was at all good was dear Mrs. Drew, whose Mrs. Malaprop is too well known to need comment. The rest of the supporting company was anything but good. McKee Rankin as Sir Anthony is too bluff in his acting. Sidney Drew's Bob Acres is more of a burlesque than legitimate comedy. Straining to make points is not acting, and young Drew almost attempted to give an explanation of everything that he did. The Sir Lucius O'Trigger of Charles Erin Verner was bad beyond conception, utterly unintelligible in speech, with an Irish accent which would have done credit in the Colleen Bawn. Mrs. Sidney Drew as Lydia Languish is not designed for such a part, and Frank R. Mills was utterly incapable of acting Captain Absolute. The whole performance was a wretchedly poor one. Next week this aggregation will play The Road to Ruin.

At the California last night The Soudan was the attraction, and for an execrable performance is entitled to a diamond medal at the World's Fair. If the managers of The Soudan had sought to find a lot of incompetent players they could not have discovered a worse lot, even had they had them made to order. The only actor in the company is a little boy, a child in years, Walter Lewis, who, in the part of Dick, did all the acting of the five acts. It is up for a two-weeks' run, after which it will be succeed by Katie Emmet in Killarney.

Stockwell has given his company a two-weeks' vacation, and, in the meanwhile, the Urania series of pictures is being exhibited. There was a good attendance last night, and possibly it may draw better than it did at the Baldwin. Stockwell announces that he will reopen on Oct. 2 with a new comedy and that in December Fanny Rice and her New Jolly Surprise will appear.

So great has been the demand for Ship Ahoy that the Tivoli had to retain that piece for a fifth week. Next Monday evening Fatinitza will be sung and will be followed on Oct. 2 with Planquette's romantic opera, Rip Van Winkle, with Tillie Salinger as Gretchen, it being her first appearance in three months.

Notice has been given to the press that the Alcazar Theatre will reopen on Monday, Oct. 9, with a comedy company under the management of McKee Rankin. His wife (Kitty Blanchard) will appear as also several members of the present Mrs. John Drew company. Rankin's place in the Drew company will be filled by George Osbourne.

It is also rumored that Charles Pike, the husband of Louise Manfred, the operatic singer, will open the Orpheum at an early date with a vaudeville company. Pike is said to be backed by responsible people and intends refitting the Orpheum and giving a good show at cheap prices.

Praise is due Al. Hayman, Harry Mann, and the Baldwin Theatre management for the manner in which the Irving engagement was conducted on a business standpoint. It was the fairest disposition of seats and tickets that has ever been given to the public, and the front of the house was conducted in a most admirable manner. To Louis A. Morgenstern, the assistant manager of the Baldwin, who acted as treasurer and his assistant, to Jom Redican and Moses Engel, the ticket-takers, and to Gus Bilfinger, the assistant treasurer of the California Theatre, who acted as chief usher, every praise is due for the manner in which they performed their onerous duties. Not a single complaint was made during the two weeks' engagement of Irving, not a seat duplicated, and all who attended were courteously received and treated.

HARRY J. LASK.

CHARLES DICKSON'S HIT.

Charles Dickson produced his new play, Admitted to the Bar, last week in St. Louis and if we may judge from the unanimous verdict of press and public it is evident that with it he has made the greatest success in his career as a star.

The play is by Henry Doblin and Charles Klein. Like Nat Goodwin in In Mizzoura Mr. Dickson has a part in Admitted to the Bar that calls for serious acting as well as for comedy effect, and the hit that he made before critical St. Louis audiences proves that he finds quite as good scope for this departure as his fellow star.

The plot of the play is quite original. Jefferson Ward, a young lawyer, finds that the mother of the girl he loves is also the mother of an illegitimate son who is heir to a large estate. The natural son has been spirited away, and Ward promises to find him and give him his rights. Under the inheritance law of California maternity must be acknowledged in such a case, but the young attorney manages to discover the heir and to gain for him possession of his fortune without disclosing his mother's shame. The scenes are alternately funny, pathetic and dramatic, and the construction and general workmanship of the play are said by the St. Louis papers to stamp the authors as skilful and able dramatists.

In the part of the lawyer Mr. Dickson does some very adroit and finished acting. He surprises those that have seen him only in the walks of pure comedy by the feeling and earnestness that he puts into the serious passages of the play. Jefferson Ward appears to be from every point of view to be the cleverest characterization he has yet presented.

Mr. Dickson's company is far above the average, and its members contribute to give an all around excellent performance. Dolly Nobles is particularly effective in the part of Jessie Yarnelle, while Margaret Fitzpatrick, Elizabeth Hunt, Lilian Burkhart, Ernst Wilis, Thomas A. Wise, Frederick Backus, Henry Sheldon, and Gustave Yorke lend admirable support.

A LADY OF VENICE.

One of the important openings of the season occurred in Washington last Monday, when Kathrine Clemmons made her inaugural appearance in this country as a star. The Washington papers, as well as the telegraphic despatches sent throughout the country by the various correspondents in Washington are of one accord in their criticisms of the star and the play.

Miss Clemmons has shown that she possesses the true dramatic instinct. Her production is one of the finest ever seen in this country. John W. Albaugh, the manager of Albaugh's Grand Opera House, Washington, where the production was first seen Monday, Sept. 18, says of it: "I do not remember a play that has interested me more than A Lady of Venice. The play has a strong love interest, and many situations that are intense and dramatic. It is a most excellent production. The scenery, costuming and properties are all that could be desired. Miss Clemmons is a charming young actress, and displayed ability beyond my expectations. The supporting company is excellent, and the play throughout is admirably rendered."

A Lady of Venice is a romantic play in five acts and ten scenes. The period is the Fifteenth Century, and the scenes are laid in Venice and Genoa. The production cost $25,000, and requires a special car, sixty feet in length, to carry it. A force of stage hands travels with the company. Thomas Moses, of Sosman and Landis, painted the scenery, which is of the most elaborate description. The printing made by A. Hoen and Company, of Baltimore, is said to be the finest star printing yet seen. R. A. Roberts directed the rehearsals and superintended the production, and the success of the play is largely due to his untiring efforts. Charles Puerner, the conductor of the Lillian Russell Opera company, wrote all of the music, which includes several vocal numbers. The costumes, made by Maurice Herrmann, have seldom been surpased, and are the most sumptuous of any production that has been seen in a long time.

The play calls for a cast of eighteen people, and all told there are twenty-five people traveling. Among the leading actors are Francis Carlyle, Clarence Handyside, W. B. Arnold, Erskine Lewis, Richard Gantbony, E. T. Gaun, Fred. Edwards, Helen Russell, Effie Germon, and Marion Bender. The company is playing at the Broad Street Theatre, Philadelphia, this week.

Annie Pixley came to town last week to rehearse for a starring tour, but on Friday her Autumn engagements were canceled, and she will not be able to act for several months. She is suffering from nervous prostration and will go to Europe shortly.

Harris and Britton have relinquished the lease of Robinson's Opera House, Cincinnati.

Casino—The Rainmaker of Syria.

Comic opera in two acts. Libretto by Sydney Rosenfeld. Music by Rudolph Aronson. Produced Sept. 25.

Hatshepu	Bertha Ricci
Thesaurus I.	Harry Davenport
Nitocris	Kate Davis
Saklip	Charles Hopper
Amosis	Mark Smith
Salatis	Fanny Ward

Whatever laurels as an operatic manager may have been won by Rudolph Aronson it is a safe prediction that his name will never go down to posterity as an operatic composer. He may be able to compose "Sweet Sixteen" polkas and jingling waltzes ad nauseam, but when it comes to an operatic score almost any leader in town could furnish a better orchestration than that of the Rainmaker of Syria which was brought out at the Casino last evening. As for the melodies—they were simply jingles of the most commonplace order.

The libretto was not as worthless as the music, but Sydney Rosenfeld has by no means any great cause for self-congratulation. So far as the alleged comicalities of the dialogue are concerned it may be said that to a large extent what was new was not especially funny and what was funny was not especially new. The "laughs" were few and far between. Although the story has the elements of romance, the plot is as childlike and bland as that of the average comic opera.

Bertha Ricci, who assumed the role of Hatshepu at short notice, appeared under the additional disadvantage of suffering from a cold. Under the circumstances it would not be fair to apply severe criticism to her work. She looked picturesque in a stunning male costume, and acted and sang in a competent if not in a brilliant manner.

Harry Davenport labored industriously to infuse merriment into the lines assigned to him as Thesaurus I., and succeeded occasionally. Charles Hopper as Saklip officiated as a side comedian to Mr. Davenport.

Kate Davis did by far the best acting of the entire cast. Indeed, she managed to evolve a comparative hit from the role of Nitocris. Mark Smith acted and sang with customary effectiveness. Fanny Ward was petite but spiritless as Salatis.

The chorus seemed to have been well-drilled, and kept excellent time to Mr. Aronson's jingles. The costumes were pleasing, while the scenery was the most praiseworthy feature of the entire production.

Fourteenth Street—Hallen and Hart.

A large and enthusiastic audience welcomed Hallen and Hart in The Idea last night at the Fourteenth Street Theatre. Many new faces and pleas are introduced since the piece was last seen here. Of plot there is little or none—only a succession of songs and dances rendered in a very capable manner, many of them very bright and pleasing.

Fred Hallen as Hoffman Howes, and Joseph Hart as Olean Bradford, of course excel. J. Aldrich Libbey deserves special mention for his excellent rendition of several songs, notably "Nellie to Me is a Queen," written by Joseph Hart, and "Sweet Rosabel." Fannie Bloodgood, Mollie Fuller, and Marguerite La Mar all deserve mention.

Hallen and Hart's rendition of several parodies on popular songs were received with rapturous applause. Encores were the order of the evening, and The Idea serves the end for which it was created—the passing of a pleasant hour. Large business is assured during the week.

Star—Julius Cæsar.

There was a stereotyped and stentorian performance of Julius Cæsar at the Star on Monday.

The production, in so far as it concerned costumes and scenery, was adequate. The acting of the supporting company was, in the main, very weak. There was some fairly effective acting, however—coherent and well-planned, although scarcely powerful—by Howard Kyle, Charles Herman, and Edythe Chapman.

Frederick Warde appeared as Mark Antony, and Louis James as Brutus. Mr. Warde won considerable applause in his speech to the Roman mob.

Herrmann's—Variety.

A company of which Mrs. General Tom Thumb is the head, began a brief engagement at Herrmann's Theatre on Monday. Mrs. Tom Thumb and Count and Baron Magri appeared in a short play called The Countess. It was not interesting. Al. Lubin, as a street musician, amused, and A. O. Duncan, a ventriloquist, was well received.

At Other Houses.

The refreshing simplicity of Liberty Hall is making that play successful at the Empire.

Jane will run but two weeks more at the Standard. Charley's Aunt will be produced at this house on Oct. 2.

The Hinrichs Grand Opera company will open at the Garden Theatre on Oct. 9, until which time The Other Man will continue.

This is the final week of William Barry at the Park.

The Still Alarm was greeted by a fairly large and pleased audience at Jacobs' on Monday night. The company are fully up to the requirements of their respective parts. William S. Harkins as Jack Manley was effective. Harry Corson Clarke repeated his success as William Manley, the part he enacted several seasons ago. W. T. Doyle was a villainous John Bird while Lida McMillan made a pretty and capable Elinor Fordham.

Dan's Tribulations is enjoying a pronounced success at Harrigan's.

Goodwin prospers with In Mizzoura at the Fifth Avenue.

There is no doubt about the success of A Trip to Mars at Niblo's.

L'Enfant Prodigue may still be seen at Daly's.

Sheridan will take its place as one of the Lyceum's most pronounced successes.

Varied by new persons in several roles, The Prodigal Daughter runs well at the American.

Chauncey Olcott is appearing at the People's as the star in Mavourneen. His popularity increases.

At Palmer's 1492 continues to the pleasure of very large audiences.

The Military Tournament at the Madison Square Garden wins new interest steadily.

Panjandrum is nearing the close of its engagement at the Broadway.

Hands Across the Sea pleased a good audience at the Grand Opera House last night and will run the week.

Tony Pastor's company this week includes the Gorman Brothers, Bennie Thornton, Rose and Martin Julian, Imro Fox, Edward Leslie, Conway and Clark, Little Sable, Misses St. Maur and Gardner, Theo. Duval, Leonza, and Verac and Curtis, a list of performers who offer unusual variety.

The performance of the Imperial Music Hall pleases the patrons of that popular place.

If the large audience at Koster and Bial's on Monday night can be taken as a criterion, it is evident that the better class of metropolitan theatregoers have accepted high-class vaudeville as the proper thing. The character of the patrons has improved since the opening of the new house, and the performance has also shown a betterment, but as to tone and quality the bill this week is the same as last, and includes Harriett Vernon, the Tortajada troupe, Delina Sisters, Hampton's Animal Circus, the Judges, Edmee Lescot, Ena Bertoldi, and Versailles, with Clara Qualitz as the leading feature.

THE BROOKLYN THEATRES.

New Park—The Comedy of Errors.

Stuart Robson opened a second week's engagement last evening appearing in The Comedy of Errors. Brooklyn audiences have testified to their appreciation of Mr. Robson's presentation of this play by filling the house at every performance. Fay Templeton next week, in Madame Favart. This will be Miss Templeton's r'entrée upon the stage.

Columbia—The Sportsman.

The Sportsman was seen at the Columbia last night, and was interpreted by an excellent company. A novelty followed the play in the shape of an acrobatic performance by the Franz Family, composed of three men and two women, in full evening dress. The Bostonians in Robin Hood next week.

Grand Opera House—Comedy.

Helene Mora made her first appearance as a star here last night. The play was Comrades, and various songs were delightfully sung by Miss Mora, who was loudly applauded and recalled. Dances and musical specialties are also introduced. A Brass Monkey follows.

Holmes' Star—A Flag of Truce.

A Flag of Truce won the favor of Star theatregoers last night, and it seemed to win the keenest admiration of the audience. William Haworth, the author of the play, appears in the leading role.

New Empire—Captain Herne, U. S. A.

This play came to the Eastern District last night, and located at the New Empire. A large audience applauded it. J. Jay Dowling assumed the leading character, and was ably supported by Mina Gleason, Maude Cleveland and others.

Novelty—The Romany Rye.

The Romany Rye, apparently stronger than ever in scenic effect and character display, was heartily received at the Novelty last night by a crowded house. Frank Lowe as Frank Hearne, Marion Elmore as Rose Knivitt, and J. Hay Conner as Phillip Royston won curtain calls.

Amphion—The White Squadron.

A. Y. Pearson's The White Squadron opened at the Amphion last night, and was enthusiastically greeted. The cast includes W. A. Whitecar, Elmer C. Grandin, Gail Forrest, Frederick Julian, Tessie Beagle, John T. Burke, and Edna Post.

MIRROR CALLERS.

Among those that called at THE MIRROR office last week were the following: Henry Guy Carleton, J. H. Stoddart, Sidney R. Ellis, Austin Brereton, C. T. Dazey, T. B. Thalberg, Lillian Melbourne, Marie Laurens, Victor Harmon, Wilfred North, Lenore Snyder, Hal Reid, Mildred Day, Laura Wyble, H. H. Lightwood, Marie Leicester, A. W. F. MacCollin, Lillian Chase Ainsworth, Julian Greer, Bartley Cushing, Adah Langdon, John McCracken, Joseph Cusack, W. B. Palmer, Sylvia Denton, Una D'Moire, Ed. Grace, E. T. Webber, Harry Randolph, Josh E. Ogden, C. B. Cochran, J. A. Daley, Margaret Devereaux, Robert Whittier, Annie Carroll, Percy Loraine, Matt. C. Woodward, Arthur R. Lawrence, Ida Orme, Grant Parrish, Francis Neilson, George Farren, Branch O'Brien, E. N. Black, W. H. A. Crosskite, Catherine L. Beach, Percy Brooke, Walter Perkins, Ada Walker, J. K. Adams, Edna Courtney, Marie Barnum, Katherine Rowland, Arthur Earle, C. Win Perkins, F. M. Harris, Louise Palmer, Charles Van Dyne, Norman D. Conniers, Homer Granville, Winie Whittlesey, Burr Caruth, W. L. Smith, J. F. Mincher, W. S. Hartford, Bartley McCullum, Lansing Rowan, Collin Varney, Marie Bingham, Charles Klein, Eleanor Barry, Lucille La Verne, Harry Corson Clarke, and Clinton Stuart.

THE CORNCRACKER

By

JOSEPH ARTHUR,

(Author of "BLUE JEANS" and "THE OTHER HOME,")

Will be played for the first time at the

14th Street Theatre,

MONDAY, OCTOBER 9.

HOYT, REQUEST AND ARTHUR,
Proprietors and Managers.

COQUELIN AND HADING CHAT.

Coquelin and Jane Hading passed through New York on Sunday on their way to Chicago, where their tour will begin next Monday at Hooley's Theatre. They were met at the dock by John B. Schaeffel, Harry Matthews and Edgar Strakosch.

To a MIRROR reporter Mme. Hading said: "I am in perfect health. We had a fine trip. We had a concert on board the *Bourgogne*, and I collected the receipts. I acted at the Comédie Française right up to the time I left for America. I was rather tired, I confess, but the ocean voyage has done me a world of good.

"You will see me in several new characters. I shall play Prince Hal to the Falstaff of M. Coquelin. Then I shall appear in Thermidor, Tartuffe, a French version of The Taming of the Shrew, Nos Intimes and Adrienne Lecouvreur."

When asked whether she had any new fads since she last appeared here four seasons ago, the French actress said: "I have no fads. I copy no one and others copy me sometime. When they copy me they say they imitate my fads. But I do not consider them so. This is something new, though." Then she introduced a wonderful Scotch dog named "Pepchi."

"How many new theatres New York is building?" exclaimed Hading.

"How many is it, one a day?"

Coquelin remained over a day to see New York. He was accompanied by several French friends, bound on a visit to the World's Fair. "Among the new parts I shall act here," he said, "are the Abbé in L'Ami Fritz, Michelet in Adrienne Lecouvreur, and the comedy character in Thermidor. You know I am much interested in the French adaptations of Shakespeare. I think that our productions of The Taming of the Shrew and Henry IV. will please."

The route of the Coquelin-Hading company is: Oct. 2-23, Hooley's Theatre, Chicago; Nov. 3-19, Grand Opera House, San Francisco; Nov. 26-Dec. 3, Grand Opera House, New Orleans; Dec. 9, Albaugh's Theatre, Washington, D. C.; Dec. 11-16, Chestnut Street Theatre, Philadelphia; Dec. 18-23, Academy of Music, Montreal; Dec. 25-30, Tremont Theatre, Boston; Jan. 1-March 3, Abbey's Theatre, N. Y.

SEABROOKE HIS OWN MANAGER.

Thomas Q. Seabrooke and George W. Lederer have separated amicably.

The following document drawn up by Waldorf H. Phillips, Mr. Seabrooke's lawyer, explains the case:

"Thomas Q. Seabrooke and George W. Lederer have severed their business relations, Mr. Lederer paying the heavy forfeit called for by his contract.

"The reason of the separation is that Mr. Seabrooke did not think that Mr. Lederer could attend to his new duties as one of the managers of Lillian Russell and the New York Casino and, at the same time, to the Thomas Q. Seabrooke company.

"For the rest of the season Mr. Seabrooke will be his own manager. Wolf Falk will be in advance and will act as business manager.

"The personal relations between Mr. Seabrooke and Mr. Lederer will continue on the most friendly terms."

HE HELD THE TRAIN.

The Rainmaker of Syria company, with baggage and scenery, arrived in town on Sunday from Buffalo. Katherine Germaine, with whom the librettist, Sidney Rosenfeld, had had trouble, and who was discharged as prima donna, left Buffalo on an earlier train. When the opera train stopped just west of Rochester, a little before midnight on Saturday, to take water, Manager Barton was quietly informed that a sheriff was awaiting his coming in that city, armed with a writ of attachment sued out by Miss Germaine. Mr. Barton induced the train men to hold the train short twenty minutes, and thus it arrived in Rochester just after midnight. As no legal process could be made effectual on Sunday, no hindrance was experienced, and the party gayly resumed their journey.

WOOLSON MORSE MARRIED.

"The newspaper men have been so anxious for months to marry me off," said Woolson Morse, composer of Panjandrum and Wang, to a MIRROR reporter, "that I felt that I couldn't disappoint them. Soon Wednesday last I went to the Little Church Around the Corner and was married by Dr. Houghton to Agnes Reilly.

"You may remember she has been a member of the DeWolf Hopper company ever since its origin. My wife will retire from the stage. Indeed, she retired a month ago."

Mr. and Mrs. Morse left on Saturday evening for Montreal, where the Wang company, under the management of D. W. Truss, is appearing. Their honeymoon will last two weeks.

"I went to Hartford and New Haven last week," said Mr. Morse, "to see Wang. I found it playing to packed houses. Mr. Truss tells me its business everywhere is enormous."

AN ERROR CORRECTED.

Maze Edwards, manager of Haverly's Casino, Chicago, writes in correction of the statement made by THE MIRROR'S Philadelphia correspondent last week to the effect that "Carncross' Minstrels have the only house of continuous minstrelsy in the United States." Mr. Edwards says: "Haverly's Minstrels have been located in Chicago for two years, where they are permanently established, giving two performances a day, week in and week out, Sundays included." Mr. Edwards adds that business has been so good at Haverly's Theatre that they have frequently been obliged to stop selling tickets; that the company is patronized by the best people and includes some of the best known members of the minstrel profession, and that genuine minstrelsy, unadulterated by acrobats, gymnastics or legerdemain, is the bill.

VICTOR HERBERT TO LEAD.

Bandmaster Reeves, who succeeded the late P. S. Gilmore as director of Gilmore's Band, will sever his connection with that organization and resume leadership of the American Band of Providence. Victor Herbert will succeed him as leader of Gilmore's Band. From the first this has been Mrs. Gilmore's wish. Mr. Herbert will continue to appear with the Philharmonic as 'cellist. His new concerts will be given in March. Several of Mr. Herbert's compositions have found their way into the repertoire of the famous Gerardy, the young 'cellist who is now creating a furore in Europe.

A CRICKET MATCH.

The Thespians will play their annual return match against the Staten Island Cricket Club at Staten Island on Wednesday. The actors' team comprises: Charles Bell, "Bob" Hilliard, "Ted" Emery (captain), Jack Barnes, C. Dalton, Harry Bagge, C. Knyvett, Duke Collins, G. Harrison, Jack Hollis, and Manager Ed. Cleary. A large number of professionals are going over to witness the game.

A MANAGER ABSCONDS.

THE MIRROR'S Port Huron, Mich., correspondent writes: John Griffith's Faust was billed here for Saturday, Sept. 16, but Manager Neal had absconded with the funds of the company in Chicago, and the company failed to appear. Manager Bennett was not notified of the facts until the day after the company was expected, and a large audience was disappointed.

UPS AND DOWNS COLLAPSES.

The Lydia Yeamans-Titus company, which started out to present a farce comedy called Ups and Downs on tour, collapsed on Saturday night at the Lyceum Theatre, Memphis. It gave three performances there. The tour began on Aug. 28.

THE METROPOLITAN NOW CONTRALTO.

Lucille Saunders has been engaged by Barnabee, Karl and MacDonald for the Bostonians. She is a contralto, and has been singing in England. She will alternate with Jessie Bartlett-Davis. She arrived in New York on Saturday.

Ross' Hoboken Theatre week Oct. 9, also 16, 17, 18, 23, 24, 25 open. Telegraph quick.—*.

The Fay Templeton Opera Co.

In an Elaborate Production of Offenbach's Most Charming Opera.

"MME. FAVART."

Under the direction of GEORGE B. McLELLAN and DAVID TOWERS.

The Company includes: FAY TEMPLETON, RICHARD F. CARROLL, ANNIE MYERS, JOHN BROWN, WILLIAM BLAISDELL and a chorus of

50 VOICES.

Address all communications to DAVID TOWERS, American Theatrical Exchange, 1180 Broadway.

MATTERS OF FACT.

Mrs. J. Clinton Hall is at liberty for character or all-round comedy work. Mrs. Hall has had considerable experience, and her work is always satisfactory.

Arthur Earle has signed for the light comedy part of Fred. Newport in The Vendetta.

Thanksgiving week is open at the Bijou Theatre, Brooklyn.

Walter Perkins has closed a very successful engagement with Prince Pro Tem. He is at liberty for the balance of the season, and may be addressed at 136 West Twenty-second Street.

Among new songs George C. Staley will sing this season in Antony the Trumpeter, special mention is made of "Sweet Scented Roses," written expressly for him by Ed. Rogers.

The new manager of the new Academy of Music at Raleigh, N. C., T. P. Jerman, Jr., is booking nothing but the best attractions. He has the Fair dates, Oct. 16 and 18, and others open for the right attractions.

Ross' Hoboken Theatre week Oct. 9, also 10, 17, 18, 23, 24, 25 open. Telegraph quick.

Bartley McCullum, the clever character actor, is at liberty. His address is 239 West Twenty-fifth Street.

Harry C Brown, agent for C. D. Hess' grease paints, etc., says that professionals that have used these articles are very enthusiastic over the results.

The Benton-Stanley Opera Comique company, which for the past two years has played in a repertoire on the Pacific coast are in this city. Their Eastern tour will open on Oct. 9, under the direction of Hooper and Bocker. They have a circuit of eighty-six theatres for which they are booking good attractions. Last week's Mirror contained a list of the theatres under their management. They extend through Pennsylvania, New York, Ohio, West Virginia and Maryland. Their office is at 106 East Twenty-sixth Street, opposite the Madison Square Garden.

John C. Rice and Fanny Cohen are at liberty for leading engagements. Next season Mr. Rice will produce a new comedy. He may be addressed in care of the People's Theatre, Philadelphia.

Minnie Miller has made a hit as Bowline in Spider and Fly.

The Casino, the new house at Tampa, Fla., will be under the management of E. P. Abern. The house is lighted throughout by electricity and has all modern improvements. It has a population of 12,000 to draw from.

J. A. Gates, baritone soloist, is at liberty. Address Chagrin Falls, O.

Write for a new writing tablet and pad. Sent free to all professionals by Goldsmith's Theatrical Trunk Factory, Sixth Avenue, corner Forty-first Street, New York.

Gertrude Stanwood left the city on Sunday with the Southern Dr. Bill company.

Clarence Bellair, a clever juvenile and character man, is in the city, disengaged. He may be addressed care 246 West Twenty-fourth Street.

E. A. Warren has completed arrangements for his starring tour in Nobody's Claim. The season will open on Oct. 16. He will carry a complete outfit of scenery. Time is almost entirely filled until April.

George C. Boniface is at liberty to sign for starring or leading engagement. Address him care Aberdeen Hotel.

Cordie Davega is meeting with success in Walter Sanford's Flag of Truce company.

Horace W. Corey, manager of the Casino Middletown, N. Y., has a few open dates for first-class attractions. His house has a seating capacity of 1,200, and its own electric plant and calcium lights. It is the only theatre in Middletown, one of the best one-night stands in New York State.

The following dates are open in October at Ross' Hoboken Theatre, caused through the illness of stars who have canceled, and combinations changing time to avoid long jumps. Week of Oct. 9, 10, 17, 18, 23, 24, 25. Attractions desiring these dates should wire at once.

W. S. Hartford, late leading man of prominent attractions in England, is playing the principal parts in The Span of Life (Eastern), and is meeting with marked success.

Manager, Box 357, Middletown, Conn., desires Mirror correspondents to acquaint him of any good theatre to lease or for sale in a city of over 30,000 population.

Florence Hamilton, who has played leading engagements with Gus Williams, The Water Queen and other attractions, is starring this season under the management of George E. Lothrop. All communications should be addressed to her, care The Howard Athenæum, Boston.

Actors meeting with mishaps or having misunderstandings with railroads would do well to communicate with the Theatrical Legal Bureau, 31½ West Thirtieth Street, New York.

Maud Madison has opened a school for stage dancing at 7 West Fourteenth Street. She will make the serpentine a specialty. The school will be open whether Miss Madison is in the city or on the road, as she has surrounded herself with capable instructors.

Robinson's Opera House, formerly known as Harris' Theatre, at Cincinnati, O., is for sale. Attractions holding contracts for the house should communicate at once to have the same revoked. Responsible parties desiring to rent should apply to Davis and Co., Robinson's Opera House, Cincinnati, O., to whom all communications should be addressed.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM	America
ACADEMY OF MUSIC	Kimball Opera Co.
ALHAMBRA	Pulse of New York
CLARK STREET	The Diamond Breaker
COLUMBIA	Frohman's Lyceum Theatre Co
CHICAGO OPERA HOUSE	Ali Baba
CASINO	Waverley's Minstrels
ENGLE	Poor Dandy, in Rosie Austen
GRAND OPERA HOUSE	Sol Smith Russell
HAYMARKET	Span of Life
HAVLIN'S	John A. Sullivan
HOOLEY'S	Evans and Hoey
McVICKER'S	W. H. Crane
SCHILLER	Rose and Charles Coghlan
WINDSOR	Lights o' London

PHILADELPHIA.

BROAD STREET	Katharine Clemmons
CHESTNUT STREET OPERA HOUSE	Crust of Society
CHESTNUT STREET THEATRE	The Dazzler
EDEN	Prodigal Father
GUMBERT'S GERMAN	Tony Pastor
GRAND	Hinrichs Grand Opera
GIRARD AVENUE	Lal
NATIONAL	Bottom of the Sea
PARK	The Age of Gold
STANDARD	Dark Secret
WALNUT STREET	Lottie Collins

BOSTON.

BOSTON'S SQUARE	Land of the Midnight Sun
BOSTON	Ben Hur
CLARIBEL	Glen-da-lough
GLOBE	Richard Mansfield
GRAND OPERA HOUSE	The Prodigal Son
HOLLIS	The Fencing Master
MUSEUM	Prince Pro Tem
PALACE	Sir and Jack
PARK	Venus
TREMONT	E. S. Willard

BALTIMORE.

AUDITORIUM	Night Owls
ACADEMY OF MUSIC	Gilbert Russell
GRAND	Dr. Kendal
HOLLIDAY STREET	Fine Feathers
MUSEUM	French Folly

PITTSBURG.

ALVIN	Black Crook
ACADEMY	Field and Hanlon
BIJOU	Charles Gardner
DUQUESNE	Trip to Chinatown
GRAND OPERA HOUSE	After the Ball (J. E. Graham)
HARRIS'	Eagle's Nest
PALACE	My Aunt Sally

WASHINGTON.

ALBAUGH'S	Arthur Lloyd
ACADEMY	A Country Sport
BIJOU	Master and Man
LYCEUM	O'Rourke's Specialty
NATIONAL	Pinero and West's Minstrels

CINCINNATI.

GRAND	Aristocracy
HEUCK'S	Police Patrol
HAVLIN'S	Kate Claxton
HARRIS'	East Side
PEOPLE'S	Harry Williams' Own
WALNUT	Marie Jansen

CLEVELAND.

EUCLID AVENUE OPERA HOUSE	John Drew
JACOBS'	She
LYCEUM	Rosie Rosell
STAR	Weber and Field

ST. LOUIS.

GRAND	Lewis Morrison
HAVLIN'S	The Tornado
HOGAN	Patent Applied For
OLYMPIC	Girl Left Behind Me
POPE'S	The Operator
STANDARD	City Sports

KANSAS CITY.

COATES'	Henry Diary, Opera
GRAND	Limited Mail
GILLIS	The Queen
NORTH SIDE OPERA HOUSE	The Bonga

MILWAUKEE.

ACADEMY	Jack's Old Age and Youth
BIJOU	The Tornado

ST. PAUL.

GRAND	Carroll Johnson
METROPOLITAN	Cleveland's Minstrels, Henry Irving

MINNEAPOLIS.

BIJOU	A Crazy Patch
GRAND	Henry Irving; Cleveland's Minstrels

DENVER.

TABOR GRAND	Jane

SAN FRANCISCO.

BALDWIN	Dore Comedy Co.
CALIFORNIA	The Soudan

DATES AHEAD.

(Received too late for classification.)

GUS WILLIAMS (George W. June, mgr.): Scranton, Pa., Sept. 26, Ashland 27, Reading 28, Pottstown 29, Chester 30, Baltimore, Md., Oct. 2-7.

PLAY THE SPANNER (L. J. Maclean, mgr.): Fremont, Neb., Oct. 9-14.

LILLIAN LEWIS: Bay City, Mich., Sept. 26, Flint 27, Detroit 28-30, Danville, Ill., Oct. 2, Decatur 4, Springfield 5, Peoria 6, Canton 6, Galesburg 7.

LITTLE TRIXIE (Fred. Robbins, mgr.): Racine, Wis., Sept. 26, Beloit 29, Dixon, Ill., Oct. 2, Freeport 3, Rockford 4.

MARIE GEORGESON OPERA: Evansville, Ind., Sept. 25-30, Washington Oct. 2, Madison 3, Columbus 4, Seymour 5, Kokomo 7, Springfield 9.

GIRL I LEFT BEHIND ME (Charles A. Loder): Butler, Pa., Sept. 27, Mount Vernon 28, Greensburg 29, McKeesport 30, Youngstown, O., Oct. 2, Sharon 3, Akron 4, Mansfield 5, Galion 6, Lima 7, Defiance 9, Huntington, Ind., 10, Wabash 11, Plymouth 12, La Porte 13, South Bend 14.

ROSSA VOKES: Portland, Ore., Sept. 26, 27, Seattle, Wash., 28, Tacoma 29, San Francisco, Cal., Oct. 2-28.

STRUGGLE OF LIFE: (Walter Sanford's): St. Joseph 26, Sept. 26, 27, Topeka, Kans., 28-30, Kansas City, Mo., Oct. 2-7, St. Louis 9-14.

SCHILLING'S MINSTRELS: Marion, Ind., Sept 26, Laporte 27, Michigan City 28, Valparaiso 29, South Chicago, Ill., 30.

LETTER LIST.

This list is made up on Saturday afternoon, letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the postoffice. Circulars and postal cards excluded.

Ameston, Douglas
Ardland, Phillis
Arlen, William
Anderson, W. C.
Ainsworth, Stella C.
Andrews, C. W.
Adams, E. E.
Abernethy, Ollie
Alsberg, Celie
Ames, Andy
Bridgers, Anita
Bouton, Madeline
Butler, Juline
Beach, Katherine
Barnum, Marie
Brinkley, Will J.
Benford, Louise
Bruce, Wallace
Bainbridge, Clement
Blanford, Wm.
Barry, Helen
Barry, Eleanor
Benard, Ida
Beaudet, Miss E.
Barnsle d, Dodd
Bunnell, Charles E.
Beaumont, Helen
Bateman, Victory
Bassett, Charles O.
Brown, Frederick
Berlow, Hettie
Bates, Wilbur M.
Calvert, Louise
Cravens, Howard
Callahan, Chas. E.
Crane, Seth M.
Carr, Eugene
Connelly, E. J.
Cumon ge, Lillian
Charlenger, Bessie
Carroll, Richard F.
Cushman, Adelaide
Carroll, Mrs. R. F.
Carlin, F.
Crandall, Harry
Cavendish, Maud
Collins, Jane
Chartran, Henry
Carter, Nat
Creighton, Bertha
Clapham, Harry J.
Clifton, Geo. J.
Clark and Cox
Chatham, H. E.
Cochran, C. B.
Chantrey, Lillian
Baymar, Clara
Davenport, Eva
Davidson, Dora
Dunn, Fred
De Ros, Helene
Eddyson, Beatrice
Eberle, E. W.
Enright, Marie
Eytinge, Rose
Elma, Lillian
Edwards, Willie
Field, W. C.
Fawcett, Cosmo
Forde, Nellie
Fraser, Robert
Frawley, Tim
Fiske, Mr. and Mrs. R. S.
Foeling, Anne
Ford, J. E.
Fisher, Perkins D.
Fiske, William
Fawcett, Anne C.
Foreth, Kate
Ferguson, Mattie
Gates, Hazel
Gray, Marion
Graham, Chas. E.
Granger, Maud
Goss, Frank F.
Garney, Gene
Gould, Howard
Green, Sam
Gates, Frank
Gaden, Geo. T.
Golden, Richard
Green, Julian
Gates, Edna
Gourland, Claude
Garard, Oscar L.
Gadol, Harry
Grandi, Elmer
Hitchcock, Ray
Henderson, Albert
Harrison, Duncan B.
Hutton, Harry
Hayward, Nora
Harvey, J. Clarence
Harris, Evan
Hanbury, William
Haggar, Emma
Hilliard, Robert
Hunt, Sella
Haslam, Claude
Holland, Frank
James, O. P.
Jones, Frankie
Kidder, Kathryn
Keyes, D. A.
Kearney, Alexander
Knyvett, Farrers
Kingston, Sam P.
Keefe, J. P.
King, Emmet C.
Lacy, Harry
Lyon, Damon
Lyell, Frank (pilot)
Langard, Steve
Linden, Percy
Lewis, Jeff
Lamar, Lee
Lightwood, Harry
Lewis, Lillian
Lamont, Helen
Lynch, Mark
Leicester, Marie
Lytell, Wm.
Lane, J. H.
Lawrence, L. E.
Landon, Ethel
Ladlaw, Robert
Lester, Ida
Long, Frank L.
Mc Fadden, John
Moore, Laura
McConnell, J. W.
Malkin, Lillian
Morgan, Charles A.
MacMahon, Chas. J.
McFadden, E. S.
Morris, Cecile
Merkell, George
MacArthur, Andell
Mortimer, Estelle
Morton, W. H.
Madell, A.
Mears, Joseph
Marsh, Fanny
McKeever, Joseph
Mitchell, Mason
McCarthy, Charles
Mann, Hugo
Mossey, Fred. C.
Medcalf, Katy
Mooney, Dan
Merron, Eleanor
Martin, William R.
Marrone, Edna
Neville, Geo. W.
Nathalie, Mr. and Mrs.
Nugent, E. J.
Naylor, Frank A.
Norcross, Mrs. J. W.
Ormonde, Eugene
Ogden, Grace
Ogden, W. E.
O'Neil, Rita
Olmstead, Geo. C.
Penfield, Mary
Parker, Hugh E.
Porte, Mary
Patter, Hubert H.
Powers, James T.
Paulton, Harry and Ed.
Putnam, Katie
Proctor, Agnes
Polk, J. H.
Pigott, J. S. S.
Pixley, Annie
Putnam, Georgia
Pryor, Cora
Robertson, Punch
Russell, Harold
Russell, Laura J.
Rice, J. C.
Reed, Anderson
Roberts, Hunt F.
Rankin, McKee
Robinson, Willie
Reynolds, Fred, E.
Reeves, Miss
Rowland, Edward
Reeves, Arnold
Ridings, Harry J.
Revere, Claude
Roland, Kathleen
Shaw, Mary
Sackett, Millie
Strickland, W. H.
Symms, E. C.
Stern, Ben
Sacry, Cora
Shaw, Alice J.
Sanford, J. Stanley
Sneed, Marie
Shackford, Charles
Seymour, Effie
Sayers, H. J.
Eberhardt, Mrs. C.
Rogers, David
Temple, Evelyn
Tuomey, Kate
Thomas, Fanny E.
Tealson, A. T.
Thayer, Charles
Thomas, Mrs. F. S.
Vreeman, Bert
Toms, Arthur W.
Thornton, Adelaide
Thorne, Ed. F.
Townsend, Chas.
Tannehill, Jr., Frank
Vance, Prince R.
Vosburgh, E. R.
Vincent, William
Walker, A. R.
Weiler, George A.
Williams, Miss Jack
Wheatcroft, Bell'n T.
Warren, Edward
Watt, Bob
Wakefield, A. L.
Wills, Norma C.
Warner, Edwin
Woodward, Mrs. W. C.
Willard, Mr.
Wood, Louis F.
Wilson, W. B.
White, Chas. S.
Wheran, Al. C.
Willet, C. S.
Wade, Jessie "Cissie."

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IN OTHER CITIES.

WASHINGTON, D. C.

At the National A Trip to Chinatown 18-23. Crowded houses.

At the Academy Lottie Colins regaled her audiences in A Naughty Substitute. The audience, however, insisted on just a little bit of "Ta ra-ra-boom-de-ay," and she had to comply with the request. Business large.

The Fire Patrol was the attraction at the Bijou.

The Me and Jack co. had appreciative audiences at the Lyceum. One objectionable feature of the Lyceum performance was Arthur West's imitation of Lew Hawkins' bad example of singing songs intended to guy the conspicuous occupants of the front rows, thereby depreciating the value of seats in that part of the house.

It is hardly likely that Fitzsimmons' Auditorium will reopen. One of the city papers a few days ago contained an account of the departure from this city of the Fitzsimmons brothers, in arrears to the amount of $1,400, the Odd Fellows, their landlords, being probably the heaviest losers. When they came to Washington they leased accommodations in the Odd Fellows' block for ten years, and after expending considerable money for scenery and accessories, inaugurated the continuous performance idea in Washington. The house was run at a loss from the start, but the brothers finished out the season, closing in June.

An out-door performance of As You Like It was presented at Marshall Hall, on the Potomac river, near Washington, one day last week, with Charles B. Stanford and Prof. N. DuShane Cloward as the manager and director. Alberta Gallatin made a winsome Rosalind and Creston Clarke impersonated Orlando, with Frank Currier portraying Touchstone. The entire company was a capable one, and the performance was voted a complete success.

Norvell Henry Cobb, well known to the profession as the proprietor of Cobb's Hotel in this city, a favorite stopping place with theatrical people, died very suddenly one night last week.

Richard Tappan, of this city, has been engaged for leading heavies in Siberia.

The assignment of Martin Hayden of New York city, for the benefit of creditors to the amount of $4,187 of his interest in the play of Held in Slavery, etc., has been filed. The assignee is Horace Ewing.

Notwithstanding the major attraction of the grand chorus which sang on the evening of the day when Washington celebrated the hundredth anniversary of the laying of the cornerstone of the Capitol a good-sized audience greeted Kathrine Clemmons at Albaugh's 18 on her first appearance upon the American stage in the part of Nina in A Lady of Venice. The play was lavishly mounted. All praise must be accorded Miss Clemmons. Her action is painstaking, vigorous and artistic. She is a beautiful woman, and her costumes were probably the finest and most elaborate ever seen in Washington. She is capable of a very high order of dramatic work, and that she has a promising future is not to be doubted. But the play itself is not in touch with this end of the century. The presentation of such a play cannot, from any standpoint, elevate or ennoble the hero, except through the subtle influence of its environment.

The story of the play is romantic, and at times highly dramatic. Nina, daughter of Sforza of Venice forms a romantic attachment for and finally marries Raphael Doria, Prince of Genoa. The prince has a secret enemy in Ugone Spinola, who plots to undo him and win his wife. In this he is assisted by a fair Florentine, Laurana, which is really the strongest part in the play. They lure the prince and his army away to fight an imaginary foe and in the meantime besiege Genoa. The Prince of Florence challenges the Prince of Genoa to fight him in single combat. Nina assumes her absent husband's place, and in full armor, with visor down, fights the Florentine and conquers him. This would seem to be the climax of the play, but not so. Laurana succeeds in luring Doria from his wife. Nina discovers his faithlessness, and in her despair takes poison. Then Doria repents and by means of an antidote saves her life, after which, it is presumed, they live happily ever after. While it gives opportunities for the display of magnificent scenery and costumes, the play needs pruning. Marion Bender received many compliments on her beauty and her sweet singing, and Effie Germon appeared well in her character of an old woman. It would occur to the casual observer that there would be more possibility in A Lady of Venice as an opera than as a drama.

Cast: Nina, Katrina Clemmons; Raphael Doria, Francis Carlyle; Ugone Spinola, Clarence Handyside; Sforza, W. B. Arnold; Nicolao Biasco, Erskine Lewis; D'Estella, Richard Gantheny; Villetti, E. T. Gaede; Grimaldo, D. Barnett; Laurana, Helen Russell; Brigitta, Effie Germon; Geocenda, Marion Bender.

EDWARD OLDHAM.

BUFFALO.

The Rainmaker of Syria had a most successful opening at the Star on 18. The first performance went as smoothly as though it had been on the boards for months, chorus and principals showing the effect of careful training. The plot has already been reviewed in these columns and hinges upon the exploits of Amosis (Mark Smith), a supposed rainmaker. Amosis learns of the drought in Syria and the prize offered to the person who would cause a fall of rain. He studies the calendar and discovers that droughts occur at certain intervals, which are followed by subsequent rains. As nature is about to relieve the droughts he claims it as his work, with the aid of mechanical contrivances, and he is the hero of the hour. When the prize is produced it is the vestal daughter of King Thesaurus (Kate Davis), whose make-up is wonderful and ludicrous. King Hatchupoo appears, who has been masquerading as a man, and falls violently in love with Amosis, and declares her so. Amosis, when he learns the prize renounces it and confesses he had nothing to do with the sudden shower, and joins the forces of King Hatchupoo. Thesaurus is found to be a usurper and Amosis the rightful heir to the throne. Hatchupoo assumes woman's garb, Amosis takes her for his queen, and Thesaurus is made royal satrap on condition that he finds a husband for his undesirable daughter.

The opera has been under rehearsal for several months, and has met with much trouble and tribulation since its inception. Sydney Rosenfeld did not accord with Max Freeman, and a dispute between Mr. Rosenfeld and Kate Germaine occurred at New York. Kate Davis repeats her Belvedere success, and makes a great hit as the vestal virgin. Her solos are written within the range of her powerful contralto, and her inimitable gestures and burlesque tragedy make her the central figure of the opera. Charles Davenport as Thesaurus, and Charles Hopper do what is assigned them well, and while the opera is not so tuneful and melodious as many of its contemporaries, the grandeur of the production will undoubtedly suffice to keep it alive for many months.

Kate Germaine is having considerable trouble with the co., and the question as to whether she will be allowed to appear in New York is seriously mooted. The interviews published in local papers were very severe and acrimonious. Miss Germaine complained of ill treatment since leaving New York, that her costumes were not fit for a chorus girl, that Mr. Rosenfeld had insulted her, that the orchestra played discordantly on her first entrance, that Mr. Barton, the manager, did not know anything about theatrical business and spent more than $100 for wine at the Sunday night dress rehearsal, and that the sedan chair broke down with her. The response was that Mr. Beers, the husband of Miss Germaine, had foisted her upon the management exaggerating her ability, and that until Sunday night they had not discovered her incompetency, and in view of that she had been discharged. The fight is on, and although Miss Germaine appeared Tuesday night, Bertha Ricci is in the city studying the part and will appear in New York unless an order of the Court interferes.

The Sportsman, by Sims and Raleigh, is a cleverly arranged drama, and the co. was a most excellent one. The new management of the Academy are running things on a business-like basis, and every courtesy is extended to the patrons of the house.

The Lyceum had a winner in The Silver King; and the good old time melodrama seems to have lost none of its staying qualities.

A Celtic drama, Dear Irish Boy, pleased the patriotic Hibernians and did good business at H. R. Jacobs' Theatre.

Shea and Eberhard are offering their patrons a change in admission fee and in programme this week instead of the regular scattering vaudeville. Rogers Brothers' consolidated company appeared. Considerable complaint was heard on the policy of the house refusing to recognize the press. Other managers have tried this who will recite their experiences to novices if desired. BRET HART.

PROVIDENCE.

The annual Rhode Island State Fair was held at Narragansett Park 18-22, and the attendance at the theatres has been very light.

Across the Potomac was given at the Providence Opera House 18-20 to small but enthusiastic audiences. Charles J. Richman gave an excellent impersonation of Captain Baker, the Union soldier, and the entire co. was good and the play well staged. A Brass Monkey to good houses 21-23. Robert Gaylor in Sport McAllister and The Power of the Press will divide week of 25-30.

At B. F. Keith's Opera House 18-23 A Dark Secret was given with the usual striking and startling stage incidents, and to the usual good sized audiences. Donnelly and Girard in The Rainmakers 25-30.

Gus Hall's Vaudeville Stars occupied the Westminster 18-23 and gave an excellent entertainment to large houses. Matthews and Bulger's co. 25-30.

At Lothrop's Opera House was seen a good melodrama well staged and well acted. It was The Upper Hand, given by one of the stock cos., with E. P. Sullivan as the star, and the five characters interpreted by him, viz., Happy Jack Lamar, Prisoner 307, the Wanderer, Mad Jack, and Honest Jack were given in a finished and artistic manner. Maude Nickerson in the leading role of Maud Lamar was very effective, and Emma Dunn gave evidence of good ability in the role of Kittie Kettle. She introduced several songs during the action of the play which won the favor of all. Alone in London by the stock co. 25-30.

Harry Elmer, in advance of Robert Gaylor, was here 19.

Augustus Piton was in the city 19.

D. W. Reeves, director of the Gilmore Band, passed a few days at his home in this city week of 18.

Barnes Pomeroy, the little three-year-old brother of Lola Pomeroy, who was seen here 11-16 in The Clipper, made a decidedly favorable impression with our theatregoers. During the third act he gave several declamations in a most pleasing manner, and his York State dialect was very amusing.

Charles F. Wiegand, in advance of the popular comedians, Donnelly and Girard, who are to be seen here week of 18-23 in The Rainmakers, arrived in town late on evening of 18. Strange to say, on this same evening it began to get cloudy. The moon was hidden, and on Tuesday it rained very hard. We all feel that Mr. Wiegand had something to do with this, for his pockets were brimful of this pluvial attraction when he arrived.

Manager G. E. Lothrop was in town 19.

During a recent engagement at the Grand Opera House, Pawtucket, Mr. and Mrs. Cattell were presented with a floral eagle seven feet high, the gift of Albert Hague, James Steele, F. Donauth, J. Morgan and Alfred De Vere, all prominent citizens of that city.

Notwithstanding the thorough renovation, painting and decorating given to B. F. Keith's Opera House it is the intention to still further improve and embellish the house. A lot of new work scenery is being painted, some of which is already hung. A design for a new drop curtain has also been accepted, and work upon it will be commenced shortly. The new sidewalk in front of the theatre has attracted much attention. It is an artificial stone, and the inventors claim for it strength, hardness and durability over any natural stone in mechanical work. The material is submitted to an enormous pressure when being moulded, after which it is allowed to stand for months before use.

George Millbank, of Austin and Stone's Museum, Boston, furnished the specialties given in front of the grand stand at the Rhode Island State Fair.

Lillian Mortimer, who has been incapacitated by illness for the past two weeks, rejoins the Jay Hunt co. at the Howard Athenæum, Boston, Monday, 25.

HOWARD C. RIPLEY.

KANSAS CITY.

The eighteenth annual opening of the Coates Opera House under the management of R. H. Hudson occurred 18-23. Considerable work has been done during the Summer repairing and brightening the theatre. Cleveland's All United Minstrels opened to a large house 18. The first part was set with the most gorgeous lot of plush and silken draperies ever exhibited here at a minstrel performance, and a number of good views of the World's Fair buildings were shown. The costumes were of fourteenth century design and rich and handsome, and all but the end men appeared in white face. The singing was excellent, one very taking song being "After the Play," written by Thomas M. Bowers, of this city, and just issued. The specialties were fair and included the Diamantine French Quadrille Dancers.

Bronson Howard's Aristocracy was seen here for the first time 21-22, and drew large and fashionable audiences, box parties being numerous. The splendid cast and fine acting, together with the beautiful costumes and pretty scenery, made an ensemble our theatregoers appreciated. Maurice Barrymore, William Faversham, S. Miller Kent, Blanche Walsh, and Mary Hampton all acted finely. It is a great pleasure to have such excellent cos. as this come often, and Manager Hudson has a long list of them for the Coates this year. Henry E. Dixey 25-30.

The S. R. O. sign hung out early at the Grand Opera House 17, when A Parlor Match opened for a week. The show was livelier and brighter than ever, and a number of new people, including the Deforests and Merrifee Sisters, dancers and singers, helped make it go lively. Innocent McCorker and Old Hoss were as hilarious as of yore. The Limited Mail 24-30.

Skipped by the Light of the Moon pleased good houses at the Gillis 17-23. Ole Olson 24-30.

The Auditorium will be dark until Milton Nobles comes Oct. 15 22.

The New Ninth Street Opera House will be opened 24 with The Ensign. T. H. Winnett will be the manager, and is now here getting ready for the opening. The Struggle of Life Oct. 1-7.

A. M. Miller, manager of The Ensign, was in town this week. FRANK B. WILCOX.

INDIANAPOLIS.

At the Grand Opera House Frank Daniels presented Little Puck to large audiences 18-23. He and his co. were received with enthusiasm. Bessie Sanson divided honors with Mr. Daniels. Dockstader's Minstrels 25, 27; Robert Downing 28-30.

At English's Opera House The Span of Life 18-23 with superior scenery and effects was presented to a large opening house. Frederick Paulding 25-27.

At the Park Theatre Dore Davidson and Ramie Austen in By the World Forgotten 18-23; crowded houses.

At the Empire Theatre City Sports opened to fair audience matinee with a decided increase of patronage at evening performance 18. Braving the World 25-30.

Dorothy Morton, formerly of the Wilbur Opera co., joined the Frank Daniels co. here as a soprano soloist.

H. W. Williams, manager of the Academy of Music, Pittsburg, was in the city in consultation with Henck and Pennessy as to an extension of the Empire Circuit, of which Pittsburg is the eastern terminus.

Messrs. Fay and Link, the representatives of Mr. Williams' co., occupied a box at the Empire Theatre 19 and left Wednesday morning for Cincinnati in the interest of their co.

GUSTAV RECKER.

LOUISVILLE.

Glen MacDonough's "second offence," as he styles it, Delmonico's at Six, made a distinct success upon its premiere at Macauley's 18. Cast: Trixie Hazelmere, Marie Jansen; Hamilton Clark, M. D., Frank Tannehill, Jr.; Alphonse, the Count de Toi, Ignacio Martinetti; Captain Frank Holland, William Norris; Montague MacPounders, Charles Mason; G. Benson, Fred Peters; Mrs. Hamilton Clark, Way Merrick; Jessie Clark, Hope Ross; Estelle, Bessie Lackaye. Dr. Hamilton Clark, in an endeavor to excite the jealousy of his wife, becomes involved with Trixie Hazelmere, "The Queen of the Vaudevilles," who has two jealous suitors in the persons of the Count de Toi and Montague MacPounders, a professional strong man, who make things lively for him. Captain Frank Howard, the lover of the daughter of the harassed doctor, endeavors to aid his prospective father-in-law, and gets into trouble himself. The fun is fast and furious through three acts, one of them occurring at Delmonico's. All ends well eventually, as usual. The doctor succeeds in arousing his wife, the count is discovered to be a bogus one, the youthful lovers are reconciled and Trixie—well Trixie is everywhere in the development of the plot of the interesting bit of nonsense. The lines are unusually bright, in fact sparkle with flashes of genuine wit. Many of the situations are original and all humorous in the extreme. Marie Jansen made all possible of the part she was called upon to play. She dressed it magnificently and sang two favorite songs. Frank Tannehill as the doctor, and William Norris as the captain were easy, while Ignacio Martinetti made a hit as the count. May Merrick, Hope Ross and Bessie Lackaye acted the parts entrusted to them with energy and intelligence, and wore some elaborate gowns. Glen MacDonough made a neat speech in response to a flattering call before the curtain. The house was crowded to the doors and every evidence of appreciation of the good points of the play, and the efforts of the performers was displayed. Frank Daniels opens 25 for a week.

The Masonic will be closed until 22, 23, when Dockstader's Minstrels appear, followed by R. B. Mantell.

Held in Slavery is the attraction at Harris' week of 18-23. It is well staged and acceptably performed. She Couldn't Marry Three 25-30.

Jule Walters in Side-Tracked opened 18 at the Bijou to a very large house. Walters plays a tramp part in a realistic way, introducing some novel scenic effects in the play. Faust 25-30.

Frank M. Will's Two Old Cronies retains its drawing powers in a marked degree. It opened at the New Buckingham 18 to an overflowing house. Norma Wills and Monte Collins repeated the success of former visits. City Club Burlesque co. comes 25-30.

The Girl I Left Behind Me opens at the Auditorium Oct. 16.

Eugene Field is to give a series of readings in the South, and George W. Cable is to lecture in the same section under the direction of the Southern Lyceum Bureau.

Jefferson, Klaw and Erlanger have added a theatre at Atlanta to their Southern circuit. The Hon. Henry Watterson will deliver his new lecture, "The Compromises of Life," in that city Oct. 5.

Walter Mathews, Harry De Lorme, John H. Strauss, and Tom Cook, "for the fun of the thing," made a recent short trip in the interior of the State giving a varied programme. It proved a profitable as well as a pleasant outing.

Marc Klaw was at the Delmonico's at Six opening at Macauley's and, together with the author, Ben Teal and Will Hall, was jubilant over the success it proved.

The Masonic announces among other attractions Richard Mansfield, Wilson Barrett, Chauncey Olcott, Lewis Morrison, Robin Hood Opera co., Stuart Robson, James T. Powers, Isle of Champagne, Power of the Press, and other attractions of a similar kind. Manager Bourlier speaks highly of THE MIRROR as an advertising medium, which aided him in securing some of the fine attractions named.

CHARLES D. CLARKE.

MINNEAPOLIS.

Edwin Milton Royle's Friends was presented at the Grand Opera House 18 to a large-sized audience. The success which attended its production here last season was repeated.

At the Bijou Opera House Mr. and Mrs. Oliver Byron gave their new play, The Dark Continent, to the capacity of the house 17. Both play and co. were enthusiastically received.

The Minneapolis Opera co. made its debut before a large audience at the Lyceum Theatre 14, in The Chimes of Normandy. While the performance lacked the smoothness, which only experience can give, it was, nevertheless, decidedly praiseworthy. The principals were all happily cast, and the chorus was strong and well-drilled, thanks to the thorough methods of Prof. Emil Oberhoffer, the director.

Lee W. Townsend, in advance of A Crazy Patch, was in the city 19-26.

Sam Combs, an erstwhile railroad man of this city, has been engaged by A. Y. Pearson as business manager for The White Squadron.

F. C. CAMPBELL.

OMAHA.

At Boyd's Theatre Aristocracy made its initial appearance in Omaha to large and cultured audiences 18-20. While the play can hardly be considered equal to some of the author's former efforts, the co. is so eminently satisfactory that one overlooks any existing defects in the piece.

At the Farnam Street Theatre the Ideal Opera co. in The Chimes of Normandy, Pirates, and Said Pasha gave general satisfaction to large audiences 14-16. Carroll Johnson, supported by a fair co. in The Irish Statesman 17-20 to fair business.

At the New People's the stock co. are presenting a comedy entitled Our Strategists at 2 and 8 P. M., followed by an hour of specialty, to profitable business.

Bronson Howard spent the first part of the week in Omaha. He considers Aristocracy his best effort. J. R. RINGWALT.

ST. PAUL.

At the Metropolitan Opera House A Texas Steer 17-23, opening to large attendance. Theodore Bollman's German co. 25; W. S. Cleveland's Minstrels 25-27; Henry Irving and Ellen Terry 28-30.

At Litt's Grand Opera House a clever co. presented The Crazy Patch 17-23, opening to good houses. The co. gave an attractive and entertaining performance. Carroll Johnson in The Irish Statesman 24-30. Willie Collier in Hoss and Hoss Oct. 1-7. Signor Liberati and his Military Band are at the Auditorium.

Lee Townsend, business manager of The Crazy Patch co., has made many friends in this city.

Charles Stanley is remembered as an old-time favorite with St. Paul theatregoers during his engagement in the People's Theatre stock co.

Jeannie Winston passed through St. Paul a few days ago on a visit to the Yellowstone Park. She dropped in at the Metropolitan to have a chat with Manager L. N. Scott. GEORGE H. COLGRAVE.

MILWAUKEE.

The ever-popular Superba played to excellent business 17-23 at the Davidson. Many changes have been made by adding new tricks and scenery and dropping some of the old ones. Schroder is excellent in his work as the clown, and Miss Midgeley is also deserving of mention for intelligent work. The rest of the co. are capable, and the scenery is handled as only the Davidson can.

The Hustler has had a good week at the Bijou 17-23, and although not a piece worthy of serious consideration, furnishes plenty of amusement for patrons of farce-comedy.

The Rooney Comedy co. played to poor business 17-19 at the Academy.

The Paris Gaiety Girls had a fair week at the People's 17-23.

The Exposition Music Hall has had another prosperous week, the Barra Troupe, Jordans, and Powers Family attracting large crowds by their excellent acts.

Manager Warner and Musical Director Max Fehrman, of the Superba co., are gentlemen I always like to meet, always pleasant, and ever willing to wager that they are with the best spectacular on the road.

E. T. MCDONALD.

BALTIMORE.

The patrons of Harris' Academy of Music thronged that vast edifice eager to see Robert H. Graham in the first production of his new comedy, After the Ball. The play is an adaptation from the French by Y. W. Herbert, and while the incident is good and the dialogue at times bright, nevertheless, the treatment is rather too broad to be thoroughly wholesome. A young bachelor leaving his flat, which has been immediately rented and occupied by an old gentleman and his pretty daughter, attends a ball, during which he imbibes freely of the flowing bowl to such an extent that upon wending his way homeward he fails to remember that he has that day moved and bolts into his former lodgings. There he encounters the daughter and subsequently the old contractor, who insists upon his marrying the girl. He promises, although he is at the same time engaged to the daughter of an irascible old judge, who lives in an adjoining house. Under assumed names he visits and woos both girls, making many hairbreadth escapes from detection. Finally the wedding day arrives, and he is in despair, bigamy apparently staring him in the face. The situation is growing more complicated and embarrassing. He is pushed for further expedient, but is fortunately relieved by a quarrel with one of the prospective fathers-in-law, taking advantage of which he marries the other girl, and the complications are finally smoothed out, all being provided for matrimonially. Mr. Graham made a success as Paul Gibbs, a young broker. The supporting co. is very good, and includes Charles Drake, George M. Herbert, as the excitable contractor, and the irritable judge. In the cast are Messrs. Thorpe, Young, Williams, and Doe, and Misses Dudley, Beandet, Francis, Devine, Budd, and Florence.

Primrose and West's Minstrels began a week's engagement at Ford's Grand Opera House to a crowded house. This organization has lost none of its popularity here, and the entertainment offered this season fully equals if it does not exceed that of past years.

At the Lyceum Theatre Arthur Lloyd's English Comedy co. appeared in Our Party or the Nobleman in Disguise. The opening was well attended, and the audience enjoyed the performance. The co. is a good one, and includes Hawley Francis, who scored quite a hit as the Londoner, suddenly elevated to riches and luxury.

The regular season of the Howard Auditorium opened with Nibbe's Spectacular co. The organization contains a number of first class specialty artists, including Ida Siddons in her new serpentine dance. The afterpiece, His Nibs and His Nobs, proved very amusing.

The White Slave attracted a large audience to the Holliday Street Theatre. The co. producing it is a capable one, the White Slave being impersonated by Miss Mary Anderson.

Tom O'Rourke's Vaudeville and Specialty co. entertained large audiences at Kernan's Monumental Theatre. Mabel Guyer as a character change artiste was particularly well received.

The Indian Hero is the attraction at the Front Street Theatre.

On Monday Primrose and West's Minstrels held their usual parade. Jack Reed, the popular agent for After the Ball, not to be outdone, organized a competing procession. One followed closely in the wake of the other through the down-town section of the city, but when they reached the upper section they came in contact and a scrimmage ensued. It is said that the minstrel boys came out second best in the encounter, but that might be due to their greater dignity.

Mrs. P. Harris and Tunis F. Dean, of Harris, Britton and Dean, have just returned from a business trip to New York.

Annie Myers sued out an attachment against Mullaly Brothers, managers for R. E. Graham, claiming salary due for last season. The matter will probably be adjusted.

W. J. Walser, representing Darkest Russia, is in the city.

R. E. Graham is a Baltimore boy. His many friends have showered attentions on him during his visit. WILLIAM J. O'BRIEN, JR.

NEW ORLEANS.

After a very successful engagement of a week at the Grand Opera House, Robert Mantell closed Saturday night, 16. Mr. Mantell played to large audiences. The event of his engagement was the production of an original blank-verse tragedy, Parrhasius, from the pen of a local author, Espy W. H. Williams.

George Wilson, of minstrel fame, opened at the Grand Opera House 17 in Ed. Marble's patchwork, called Monte Carlo. Mr. Wilson faces an audience now not as a burnt-cork artist, but *au naturel*. Monte Carlo will run during the week, and will no doubt play to crowded houses.

The Baker Opera co. still continues playing to large audiences, and will conclude its three weeks' engagement 24, when Dr. Frank Carver comes to the St. Charles Theatre in The Scout.

The enterprising managers of the French Opera Association have already begun advertising the coming of their opera troupe, which will open the Winter season during the after part of October. Numerous photographs of the singers are on exhibition, and their appearance seems to denote that the troupe will surely be handsome people.

George E. Gonge is in town, and will take charge of the business management and advance work of the Baker Opera co.

Colonel Charles Osgood, local manager of the Jefferson, Klaw and Erlanger theatres, has returned from the Tennessee Mountains ready for a hard Winter's work. LAMBERT QUISTERO.

JERSEY CITY.

Robert Gaylor, supported by a capable co., gave Sport McAllister at the Academy Sept. 18-25, and succeeded in drawing good-sized audiences; 8 Bells 25-30.

The new stock co. at the Opera House was seen in The Ticket-of-Leave Man 18-23. Business is improving at this house, and the co. increasing in popularity. The Poor of New York 25-30. L. O. P.

GALVESTON.

The closing performance of The Burglar 17 was attended by a small audience. Harlow Brothers' Minstrels 23, 24 did a good business considering the intensely hot weather. George Wilson in Monte Carlo comes next, and will meet with the usual cordial welcome. C. N. RHOE.

CHARLESTON.

The local season may now be said to be fairly under way.

At Odeon Academy of Music Robert Downing and Eugenie Blair 14; Devil's Auction 18; Stowaway 19; each played to fair business. Charles T. Ellis opens 27.

At O'Neill's Grand Opera House Alabama will be the attraction 20, 21, with Frank Bangs, an old Charleston favorite, in the leading role. Zeb 26, 27.

Thomas A. McKee, who started the season in advance of Robert Downing, has assumed the post of manager in place of J. P. Burnam, who is now ahead of the co.

Willis K. Boyer, business manager for Zeb, and C. G. Ritchie, representing Alabama, were in the city. R. M. SOLOMONS.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager); Charles H. Vale's Devil's Auction 11, 12; good business. The transformation scene, entitled "The Advent of Spring," was very good indeed. Several new features have been added to this show since last seen here. Milton Nobles, with the assistance of a strong cast, presented The Phœnix to a large house 14. "The villain still pursued her."——ITEM: Will Sprague, who has been attending the World's Fair, has returned to the city and is now once again back on the door

HUNTSVILLE.—OPERA HOUSE (Fred M. Kraus, manager): Wilfred Clarke and Beaumont Smith in Little Butterfly 13. She Stoops to Conquer 14 to only fair houses owing to unfavorable weather. The co. appears to advantage in modern or standard comedies, all being competent. The comedy work of Mr. Smith is only equaled by that of Mr. Clarke. R. B. Marsh was in the city 16, and Bartholomew's Equine Paradox is thoroughly billed for 22, 23.——ITEMS: Dudley Wilshaw, of Clarke-Smith co., carries a buckhorn handle silver-mounted cane that was presented to him by amateurs, accompanied by an address signed by forty. It is inscribed: "To D— W—, Hertford, England, April, 1893. She Stoops to Conquer."—Manager Kraus now uses only coupon tickets; no more general admission tickets are sold.

ANNISTON.—NOBLE STREET OPERA HOUSE (W. A. Camp, manager): Milton Nobles in The Phœnix 15; good house. Some of the attractions for October are: The Dazzler 12; Alabama 18; Effie Ellsler 19; Cupid's Capers co. 24; Lydia Yeamans-Titus 28. Patti Rosa has applied for a date earlier than any of these, but she is not yet booked. Prospects continue to brighten as the Fall season comes on, and we hope to give the coming attractions good houses.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): The Academy opened 14 with Lydia Yeamans Titus in Ups and Downs, giving an excellent performance to moderate business. George Wilson's Minstrels and Primrose and West's Comedy co. in Monte Carlo 15 to a packed house; performance giving entire satisfaction.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (E. W. Van Vliet, manager): Mattie Vickers in The Circus Queen opened 13 to a medium house. Richard and Pringle's Minstrels 15; fair business.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Comte, manager): Opening of the regular season by Mattie Vickers to a large house 12. Richards and Pringle's Georgia Minstrels 15; fairly good house. The advance sale for Robert Manteil 20 in The Face in the Moonlight is very large.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): Spider and Fly 14; satisfactory business. Thomas B. Murray in The Voodoo 15 caused all to "smoke." Wang matinee and evening 16 taxed the capacity of the house at both performances. Manager Truss is to be congratulated at the immense pecuniary and artistic success of his venture. Rhea, after a week's rehearsal at the Phalanx Hall in this city, produced her new play, The Queen of Sheba, at Proctor's 18. The play will unquestionably add another to Rhea's successes. W. S. Hart as Hiram, John Fay Palmer as King Solomon, and Edith Meek as Balais were excellent. The rest of the co. were adequate to their parts. The special scenery and spectacular effects were grand. 8 Bells drew its usual packed house 19. George Thatcher's Africa was witnessed by a large audience 20. The White Squadron 21, 22; Blue Jeans 25, 26; Across the Potomac 27, 28.——ITEMS: W. Brown Smith, of this city, although but a little over a year on the stage, has been promoted to be stage manager of the American Theatre stock co., and will play Miserable Jim in The Prodigal Daughter.—Ex-Manager Wing, of Proctor's, now in advance of Manteil, sends his regards to Manager Lloyd from the Pacific coast in the form of a souvenir Japanese mask guaranteed genuine, with real live whiskers on it. Manager Lloyd shows his appreciation by giving it the right of line in the bric-a-brac that adorns his sanctum.—Rhea tendered a reception at the Heublein after the performance to the members of the press. Your correspondent was one of the guests.

BRIDGEPORT.—GRAND OPERA HOUSE (Jennings and Belknap, managers): Fred. Solomon and his comic opera co. in The Brigands, Poor Jonathan, and Nadjy week of 11-16; fair sized houses. The Fairies' Well 18-20; moderate business; pleased audiences.——PARK CITY THEATRE (Walter L. Rowland, manager): The splendid line of attractions already presented here by the new management found a good continuance in Edwin Stevens' presentation of Wang 11, which was greeted by a S. R. O. house, and Lewis Morrison's second co. in Faust 14, when William Owen, the last year's understudy of Morrison, got a curtain call after each act from the biggest audience which has ever seen Faust in this city. Money Mad, booked for 16, was canceled by Manager Rowland. Rhea on 25 gave her superb production of The Queen of Sheba, which scenically compares to its own advantage with either Truss' Wang or Morrison's Faust, the effects of sunlight, sunset, twilight, and moonlight being admirable. The support was very good, and even the chorus was good—except vocally. The stage grouping shows Max Freeman's hand at every point, which is sufficient praise.——ITEMS: A local lodge of The Theatrical Mechanics' Association was organized in this city 17. Members of the Grand Lodge and other members of the lodges most prominent in the association were present, including some from New York. A banquet at "Bevier's" was a feature of the affair, and the following officers were duly installed: President, Henry O'Rourke; vice-president, John Horahan; treasurer, H. H. Jennings, Jr.; recording and financial secretary, John Cassidy; and sergeant-at-arms, Fred. Hodge.—In spite of the poor condition of finances almost everywhere, still the theatrical attendance here compares favorably with that of last year.—A matinee was necessary at Rhea's coming and the first one played this season, but it played to more money than ever a matinee at the theatre did last season, and our big houses of late at Wang, Faust, and Rhea speak promisingly of the future. It is a noticeable fact, though, that the attractions which play to biggest houses are those away above mediocrity.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Joshua Simpkins co. delighted a fair-sized audience 19.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Sights of New York 13; fair house; performance satisfactory. Bibbe co. in His Nibs and His Nobs 15, headed by Ida Siddons; small attendance. The co. were good and pleased all. Reno and Ford's Joshua Simpkins 18; big business.

MIDDLETOWN.—THE MIDDLESEX: Wang 14 to the largest audience of the season. Blue Jeans was well received 16 by a large audience. Anna Belmont as June activated the audience.——MCDONOUGH OPERA HOUSE (A. M. Colgrove, manager): The Nadjy 20, with Ida Siddons as principal, to a small audience 16.

NEW HAVEN.—GRAND OPERA HOUSE (George B. Bunnell, manager): A Dark Secret filled the house completely at every performance 14-16. Reilly and Woods' co., with the boxing kangaroo, had the S. R. O. sign displayed nightly 18-20.——HYPERION THEATRE (George B. Bunnell, manager): Wang 15 packed the house. Wang is booked again for this house in October. Rhea 23 in The Queen of Sheba; excellent performance; good business.

NEW LONDON.—LYCEUM THEATRE (A. T. Hare, manager): Blue Jeans 14; third appearance here; good business. Fred Solomon's Opera co. 18, 19; fair business. Reilly and Woods 22.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Joshua Simpkins to fair business 14. Forest to S. R. O. 16. Bijou Opera co. in Said Pasha 19; small house.

WATERBURY.—JACQUES' OPERA HOUSE: The Streets of New York attracted only a small audience 14. On 15 Von Yonson was presented by Gus Hoege and co to a good-sized audience. The Byrne Brothers in 6 Bells packed the house with a delighted audience 18. Myrtle Edwards, a Waterbury girl, who is with the co., made a very pleasing appearance. On 20 The White Squadron, presented by a good co., filled the house with a well-pleased audience.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): The White Squadron to a large and well-pleased audience 19. Fred. Solomon's Casino co. in Poor Jonathan gave general satisfaction to a good-sized audience 21.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Mrs. John Drew co. presented The Rivals to a large house 7; Riddle, the Shakespearean reader, small audience 11; Nutmeg Match 27; Soudan Oct. 4; Urania 5-7.

SACRAMENTO.—CLUNIE OPERA HOUSE (J. H. Todd, manager): The Stock co. have been doing a good business with Ranch 10; After Dark 18-23.——NEW METROPOLITAN THEATRE (J. H. Todd, manager): The World's Fair Minstrels 11-16; A Nutmeg Match 29.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): Jane, under the direction of Charles Frohman, was greeted by a packed house 8. The performance was preceded with the one-act comedietta Chums. The Old Comedy co., under direction of Al Hayman, presented The Rivals, preceded by the one-act play In Honor Bound to a good house 13.

OAKLAND.—THE MACDONOUGH (Charles E. Cook, manager): Frohman's co. in Jane 11, 12; excellent business. The Old Comedy co. with Mrs. John Drew and McKee Rankin to good houses 15, 16. A Nutmeg Match 18, 19.——PEOPLE'S THEATRE (E. Englander, manager): The Blackmailer to good business 11-16. Lost in London billed for 18-23. The People's is doing a good business and giving first-class performance at popular prices.——OAKLAND THEATRE (George Mothersole, manager): This house was again opened last Monday night by a fair stock co., headed by Darrel Vinton in Shadows of a Great City. They are playing to fair business. A Noble Rogue 18-23. George Mothersole, the manager, is the late manager of the Macdonough.——ITEM: Despite the dull times, all the houses are doing a good business and managers are feeling happy.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Frohman's Girl I Left Behind Me co closed a most successful week's engagement 16. The Wolves of New York, who were to follow, were obliged to cancel on account of the financial stringency, and the house will be dark until The Nutmeg Match 25, 26; Urania Oct. 1-3.——ITEMS: Al. Morrissey, the urbane and always welcome manager of The Girl I Left Behind Me co., has been with us for the past week gathering in the shekels and booming Charley Mitchell's chances in his coming matinee with Jim Corbett.—Sam Harrison dropped in for a day or two with his usual stock of brand-new rags and additional charms, if possible, for the ladies.

GEORGIA.

ROME.—NEVINS' OPERA HOUSE: Devil's Auction 9; large and well-pleased audience. Wilfred Clarke was to have played Tit for Tat 18, but on account of a small house he would not appear. Robert Downing 20 in Damon and Pythias; large advance sale.

SAVANNAH.—THEATRE (T. P. Johnson, manager): Nellie McHenry in A Night at the Circus 12; good-sized house. Robert Downing in Richard Coeur de Lion 14; business large. Vale's New Devil's Auction 19.

MACON.—ACADEMY OF MUSIC (R. Horne, manager): George Wilson in Monte Carlo to a crowded house 11. Nellie McHenry in A Night at the Circus delighted a large audience 14. Robert Downing in The Gladiator 16.

ATLANTA.—THE GRAND (L. De Give, manager): Devil's Auction 13, 14; largest business of the season; good performance. Nellie McHenry in A Night at the Circus 15, 16; good business; audience well pleased. Robert Downing 18, 19; good business; splendid performance. The Stowaway 25.

ILLINOIS.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. R. Hodgkinson, manager): Charles E. Schilling's Minstrels 13; good performance to medium business. Sam T. Jack's Old Age and Youth with Lilly Clay's co. 15 satisfied a small audience. A Cluster of Diamonds 16; small business.

MOLINE.—AUDITORIUM (Woodyatt and Crumpton, managers): Si Perkins 16; fair business.——WALKER OPERA HOUSE: Choate Dramatic co. 11-16; good performances to fair business.

CARLINVILLE.—CITY OPERA HOUSE (J. D. Valentine, manager): Alpine Mail co. 19; Gingletts 21-23.——ITEMS: Mr. Valentine is giving satisfaction as a manager.—James Walls, late with the Colson co., left for his home in Chicago.—Billy Hart, of Williams and Hart, is still in the city and improving in health.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulkins, manager): A Railroad Ticket 12; good-sized audience. Schilling's Minstrels 16; fair business. A Barrel of Money 20; Pulse of New York 25; Sadie Hasson in A Kentucky Girl 29. Myra Kurtina sang in a local concert 15 to a large audience.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Schilling's Minstrels 14; good business. Rhondda Valley Glee Society in concert 16; capacity of the house. Finest choral singing ever heard here. A Barrel of Money 18; good business.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): Limited Mail 14; fair business. Hoss and Hoss 16; light house.

ASHA.—MILLER'S OPERA HOUSE (R. Lynn Minton, manager): Chip o' the Old Block 15; S. R. O. A good performance. Lincoln J. Carter's Tornado 21.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Ed. Davis' U. T. C. co. 11; Waifs of New York 16; both to fair business. John L. Sullivan 19; Struggle of Life 23; Fair Week. J. T. Keogh in A Pretzel.

QUINCY.—DOERR'S OPERA HOUSE (A. Doerr, manager): The Spooner Comedy co. 11-16; crowded houses. Waifs of New York 19; Reeves and Palmer 21, 22; Ensign 23.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): The Tornado, Lincoln J. Carter's new play, delighted a good-sized audience 14. Charles Dickson scored a success on his first appearance in this city, 18. Incog was the play, with A Salt Cellar as a curtain raiser. A very large and fashionable audience was present. A Chip o' the Old Block 20; Siberia 30.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Waifs of New York 14; good business. The Limited Mail drew a top-heavy house 16.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Lew Dockstader's Minstrels 15; crowded house. Tony Farrell's co. in My Colleen 20; fair audience. John L. Sullivan 21.——ITEM: Mr. Flaherty has had a new ticket office made, which is a great improvement over the old one, and ticket-seller Murphy's handsome countenance wears a larger smile in consequence thereof. The bookings this year include most of the best attractions on the road.

CAIRO.—THE NEW CAIRO OPERA HOUSE (Sol. A. Silver, manager): The regular season was opened by Carter's Tornado 19; packed house.

DECATUR.—GRAND OPERA HOUSE (P. W. Haines, manager): The Limited Mail 15; business fair. A Railroad Ticket 20; Thomas W. Keene 28; Herrmann 30.——ITEM: The World's Fair is proving to be the greatest attraction for this section of the country and will have its effect for some weeks yet.

INDIANA.

LAFAYETTE.—GRAND OPERA HOUSE (T. E. D. McGinley, manager): Patti Rosa opened season here 13. The auditorium of the Opera House has been thoroughly burnished up. The gallery front is entirely new and the gallery itself has been completely changed and is now cheerful, clean and comfortable. New carpets, window decorations, etc., are in the auditorium. The scenery has been repainted and the stage and dressing-rooms completely renovated. The orchestra, which is the same as for many years, is simply execrable. A Railroad Ticket 15 to good business. Liberati's Band 18 to a very light house. Lewis Morrison 19; Pulse of New York 22.

EVANSVILLE.—GRAND (Venneman and Groves, managers): The Grand was opened 14 by the Hoss and Hoss co. to a splendid house. The temperature of the house was lowered, as the night was sultry, by two tons of ice in the furnace, and the cool air sent through the radiators by means of large revolving fans. The audience appreciated it very much. Lewis Morrison in Faust 22.——PEOPLE'S (Venneman and Groves, managers): Chip o' the Old Block to poor houses 10-14; last three nights it rained all the time. J. A. Riley 17-20; good business.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Broderick, manager): Lewis Morrison in Faust 16 to a large and well-pleased house.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): A Railroad Ticket 16; fair house; one of the best pleased audiences ever in the house. Patent Applied For 20.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): L. J. Carter's Fast Mail drew the best house of the season 12. James A. Riley in A German Soldier scored a pronounced success 18.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Roe's Insurance Comedy co. opened 18 for a week to fair business, but the co. was so very bad that Manager Dobbins cancelled the engagement for the week. Dockstader's Minstrels 25; Salvini 27; Two Old Cronies (Anderson) 28.——GRAND OPERA HOUSE (G. W. Connor, manager): Lillian Kennedy in She Couldn't Marry Three 15; good business. Marie Sanger 20.

GREENSBURGH.—GRAND OPERA HOUSE (W. S. Carter, manager): The Fast Mail 16; fair business. Held in Slavery 25.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Sadie Hasson in A Kentucky Girl pleased a good house 13. Patti Rosa in Miss Dixey drew a fair-sized audience and was warmly received 16. The Pulse of New York 18 gave a rather unsatisfactory performance to good attendance. De Witte Lady Gladiators 20; Lights o' London 24.

WASHINGTON.—OPERA HOUSE (Horrall Bros., managers): L. J. Carter's Fast Mail 14; good house; satisfactory performance. James A. Riley in A German Soldier 15; fair house; decidedly the best show of the season. Cruiskeen Lawn 18; Lew Dockstaders' Minstrels 21.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Fast Mail played to good business 15. Patti Rosa as Dolly Varden delighted a large and fashionable audience 19. Frank Daniels 20; Marie Greenwood Opera co. 4; Kentucky Girl 7, Tornado 15.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): The Pulse of New York to a small house 19. O'Dowd's Neighbors next.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Madeline Merli in The Story of a Kiss to fair business 18.——ITEM: Manager Weiser left for Chicago 16 on business.—Anton Dvorak, of the National Conservatory of Music, left for New York 18.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Lost Mail 12, full house.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): A Turkish Bath 11; S. R. O. Slapped by the Light of the Moon 16; S. R. O; well-pleased audience.——ITEM: Dan Barrett joined A Turkish Bath here. He will take the part of McGoogle, the Irish policeman.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Reeves and Palmer's Cosmopolitans, under the management of A. L. Wilber, gave two performances 13, 14 equal to anything seen here for a long time. Press Eldridge responded to no less than six encores. Business was large considering the extreme warm weather. The four French Quadrille dancers joined the co. here.——FOSTER'S OPERA HOUSE (William Foster, manager): Henry E. Dixey in The New Adonis satisfied a large audience at advanced prices 26.

INDEPENDENCE.—GIDDEY OPERA HOUSE (C. W. Williams, manager): Madeline Merli 16 in The Story of a Kiss to a small house. Alfred Fremont's 777, Oct. 5.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): One of the best vaudeville performances ever seen here was given by the Reeves and Palmer Cosmopolitan co., with Rondere, Mildred, John H. Mack, Press Eldridge and Mary Stuart. Miss Stuart possesses a fine voice, and made a great hit with her vivacious songs. Van Dyke and Eaton co. 18-20 at popular prices. Madeline Merli 23.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): Henry E. Dixey opened in Adonis to large audiences 13, 14. Lew Dockstader's Minstrels to a good house 15. Reeves and Palmer's Cosmopolitan co. to poor business 17. Holden's Comedy co. opened a week's engagement to big business 18.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Minnie Sattelle with her Plum Pudding co. opened the season 18 to a good house. Madeline Merli 27.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Reeves and Palmer's Cosmopolitans to a fair but top-heavy house 11. Carroll Johnson in The Irish Statesman 12. Co. good one. Mr. Johnson a pleasing and handsome man, and the tour is under the able direction of James Gulvin, who was last season in charge of Dan Sully. A. W. Fremont in 777, 18.——CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Columbia Comedy co. 19-23.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): The season at this house was opened 12 by A. W. Fremont in 777 to a large house. Isaac Payton Comedy co. 11-16; fair business.

OTTAWA.—OPERA HOUSE: Fair week, 12-16. Harrison and Co.'s Select Players to good business, presenting A Noble Outcast, Ole Olsson, A Happy Pair, Child of the Regiment, Held by the Enemy, Faithful Ivory, and Woman Against Woman. This co. is far above the average repertoire co., and its band and orchestra are first-class. The members of the co. belong to cos. that have stranded in different sections of the country, and have lately organized, this being their second week stand.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): A. W. Fremont in 777 to good business 16, 17.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Burke and Pincher, mesmerists, opened a week's engagement 18, and pleased a fair-sized audience in their feats of mesmerism and hypnotism.——ITEM: Manager Johnson informs me that no less than twelve of his best attractions booked for this season have canceled owing to the "hard times" feeling that is prevalent in this section.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Stowaway 10, matinee and evening; good houses and performances. Patti Rosa 20; Robert Ingersoll Oct. 9.

MT. STERLING.—GRAND OPERA HOUSE (Gatewood and Tabb, managers): Morton's Monte Cristo 11; slim house. The Stowaway 14; fair house. Ole Olson 28; Ezra Kendall 5.

OWENSBORO.—NEW TEMPLE THEATRE (A. G. Sweeny, manager): The Marie Greenwood Opera co. opened their regular season in Boccaccio 16 to a large and fashionable audience.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): The Stowaway 15; small house; performance good. Patti Rosa 21; James Ruey 25; Ole Olson 29.

MAINE.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Harry Crandall in A Busy Day 14; small house. Paul Kauvar 16; poor business. The Lost Paradise pleased a good house 21.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (C. C. Tubesbury, manager): Bottom of the Sea 15

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16; small business. The Senator 21; A Trip to Chinatown 22, 23; Shore Acres 29, 30.

BIDDEFORD.—OPERA HOUSE (William P. Yates, manager): Harry Crandall in A Busy Day 15, 16; performance excellent; fair house. Paul Kauvar 19.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Frank B. Rhodes, manager): Helen Russell's English Sports 18; fair business. James B. Mackie in Grimes' Cellar Door 19; good business. Tomas Hanlon in Her Fidelity 23.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Paul Barnes in The Chamois Hunter gave a very satisfactory performance to a fair house 19. Lillian Lewis booked for 15 canceled. The White Slave 25.

MASSACHUSETTS.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): A Brass Monkey 15; good house. Kellar, the magician, gave a very interesting performance to a good house 19. The Senator 20; Shore Acres Oct. 2; Clara Morris 10.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Gus Hoege gave Yon Yonson to good business 14. Spider and Fly 16; small audience. George Thatcher's Africa was greeted by the largest house of the season 19.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): The Voodoo 15; very small audience. Everyone delighted.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Spider and Fly 10; large and well-pleased audience. The Streets of New York 16; Ivy Leaf 18; both to good business.

MILFORD.—MUSIC HALL (H. S. Borgan, manager): Kellar pleased a large audience 15; Morrison's Faust 22.——ITEMS: D. L. Sprague, of A Social Session co., has been spending a few days in town. He reports business good for these times.—Fred. Platt, formerly in advance of The Social Session co., is in town.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Business was light the past week. Professor Kellar gave a delightful entertainment 13, and he ought to have received better patronage. The Pauline Hall Opera co. sang Madame Favart 15. Effie Ellsler in Doris 19 seemed to please the audience, but to my thinking the play is unworthy of her.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Fanny Rice and her excellent co. pleased a fair-sized audience 18. Spider and Fly 21.

MARLBORO.—THEATRE (F. W. Riley, manager): Madame and Augustin Neuville in The Power of Woman 15; fair business; large house 16. Co. and scenic effects good. The co. rested here 18.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Blue Jeans 13; small house. Hazel Kirke 15; large audience. Pauline Hall Opera co. 20; Snow Acres 18; large house. Co. good throughout. Brass Monkey 19; large audience.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Effie Ellsler, supported by an excellent co., gave a fine performance of Doris 13. George Thatcher in Africa 16, and The Danger Signal 18, both to good-sized houses. Fanny Rice in The Little Peacemaker and A Jolly Surprise 19 proved one of the most delightful entertainments we have had in a long time. Shore Acres 27; Ivy Leaf 29; The Vendetta 30.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): James O'Neill gave Fontenelle 13 to large business. Mr. O'Neill is a favorite here, and was presented by the Elks with a large basket of flowers. Fontenelle is a good successor to his Monte Cristo. His co. is a very strong one. Brass Monkey 14; fair house. Co. good. Danger Signal 16; good house. Co. only fair. Power of the Press 18, 19; good houses. Co. strong, and scenery very fine. The play was well presented.

LOWELL.—OPERA HOUSE (John F. Cosgrove manager): A Brass Monkey 13; good business. Africa 14 pleased a very large house. Across the Potomac 15, 16 and matinee to fair business. Kellar 18 mystified a fair audience. The Power of the Press 20, 21; Wang 22, 23; Lost Paradise 25.——MUSIC HALL (Thomas and Watson, managers): The stock co. in The Plunger week of 11-16 to good business.——BIJOU THEATRE (Abe Spitz, manager): Dupree American Folly co. 11-16 pleased fair houses.——ITEMS: Gilbert Opera co. at Lakeview will sing Pinafore 18-23. Large audiences are the rule. George Burns, a local singer, plays the part of Boatswain this week.

TAUNTON.—NEW TAUNTON THEATRE (Harry F. Jordan, manager): Fanny Rice to a good house 15. Effie Ellsler presented Doris to a small but well pleased audience 18. James A. Herne in Shore Acres 20; packed house.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): The Spider and the Fly 19 drew a good house; pleasing entertainment. Fanny Rice 20; large and fashionable audience; fine performance. Clara Morris 2; Lost Paradise 6.

ATTLEBORO.—BATES' OPERA HOUSE (J. G. Hutchinson, manager): Blue Jeans opened the season at this house 13 to a large audience. Co. as usual excellent. Effie Ellsler in Doris 20; small house. The co. is good, but I think the piece lacks at times a certain snap and vigor that would prevent it from becoming a bit tiresome.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Across the Potomac was presented by a good co. to light business 13, 14. A Brass Monkey had a fair-sized audience 16. Barney Riley, a resident of this city, as August Frost, received a hearty welcome and a handsome basket of flowers from his many friends. He does a very clever eccentric dance. George Marion was very good as Jonah. Shore Acres had a large house 21, and was one of the best attractions we have seen here. James E. Herne as Nathaniel Berry was all that could be desired.——GAIETY THEATRE (Abe Spitz, manager): This house was closed 18-20, owing to an accident to Joseph N. Hazelton, who was to have presented Kentuck. James O'Neill in repertoire is booked for fair dates 4-7.

MISSOURI.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Ed. F. Davis' spectacular Uncle Tom, featuring the Hyer Sisters as Topseys; good business, matinee and night 16. Old Farmer Stebbins amused remuneratively 18. Little Nugget 20; Charles Dixon 22, 23, presenting Incog. for the opening bill and Saturday matinee, and Admitted to the Bar at night. Spooner Comedy co. week 25-30.

MEXICO.—FERRIS GRAND (G. L. Ferris, manager): Our Goblins 12; small house. Prof. Tyndall gave some very entertaining performances of mind reading 21-23. Prof. Tyndall will be buried alive in Chicago shortly, to remain for thirty days only. Spooner Comedy co. opened a week's engagement 18 with His Little Sister.

ST. JOSEPH.—THE TOOTLE THEATRE (W. L. Lykins, manager): This house opened 18 with H. E. Dixey in Adonis. The theatre was crowded from pit to dome. The main interest of the audience on this opening night was, however, in the house itself. Seen under the mellow radiance of 2,000 electric lights the effects surpassed anticipation. The contrast between the Tootles of 1893 and 1894 showed the wonderful advance in theatrical architecture, as well as the development of the theatre as a recognized and important factor of our city's

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growth. The owners and management of Tootles' have done well for the theatres of this city, and have evidently been guided by no considerations of profit on the investment. Manager Lykins, with assistant Stone, and Treasurer Enright fairly beamed with gratification as the exclamations of delight and amazement reached their ears. The quiet young proprietor preserved his usual modest retiring manner, but was evidently proud of his generous enterprise. ——NEW CRAWFORD THEATRE (C. B. Elliott, manager): Carroll Johnson to fair houses 15, 16. Marie Heath in A Turkish Bath 21-23. Manager Elliott had John Dillon booked for 18-20, and being race week would have done large business. At the last moment Dillon's manager canceled with the result that Cranford's was dark during the three best nights of the year. Manager Elliott says he will take legal action if he is not adequately indemnified.

CLINTON.—OPERA HOUSE (Collins and Piper, managers): Our Goblins, booked for 14, failed to materialize. Clinton Military Band concert 22.

MICHIGAN.

FLINT.—MUSIC HALL (H. A. Thayer, manager): The season opened 11, 12 with Hanlon's Fantasma; large houses 11, and very good business 12. Olga Verne White in Only a Farmer's Daughter 20, 21.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Lewis Morrison's production of Faust 14, 15, was up to the high standard of Mr. Morrison's former performance here; business good. Hanlon's Fantasma is an old but welcome visitor; large audiences were entertained by it 16, 17. The Craisen-Paulding co. commenced a four nights' engagement 18. The stars are well and favorably known and are capably supported. The Masked Ball 25. ——GRAND (G. Stair, manager): A Cracker Jack 18-23; co. comedy and introduces many specialties of merit; fair business.

HOUGHTON.—OPERA HOUSE (Fred. L. Reynolds, manager): Hanlon's Fantasma drew a good-sized audience 19.

LANSING.—BAIRD'S OPERA HOUSE (James I. Baird, manager): The season opened here with Hanlon's Fantasma 12, 13 to good business. The house was very tastefully decorated, and presented a neat appearance. The orchestra, as reorganized and under the direction of Professor Bliss is a decided improvement.

JACKSON.—BIGELOW'S OPERA HOUSE (F. W. Scott, manager): Hands Across the Sea 16; large and well pleased house. The Masked Ball 21; The Old Homestead 23.

GUELPH.—SALISBURY OPERA HOUSE (F. Ed. Kelser, manager): Hands Across the Sea 7; business fair. Professor Kennedy, mesmerist, 18-23. Professor Bliss 26; Fair week.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The Jean Gerard Faust co. did not put in an appearance 13, which left the house dark during the week. Masked Ball 16; Lillian Lewis 25.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (S. W. Lauf ry, manager): Lydia Yeamans Titus in the musical comedy Ups and Downs to fair business 18; Elsie Robins 25; Sam. T. Jack's Creoles 27.

MINNESOTA.

WINONA.—OPERA HOUSE (John T. Condon, manager): The Hustler 4; fine house; specialties very good. Oliver Byron 25; Wilbur Opera co. 27.

NEBRASKA.

CRAWFORD.—OPERA HOUSE (A. H. Murray, manager): Marion Berry Lost in London 16; fair business.

FREMONT.—LOVE OPERA HOUSE (E. L. Hartling, manager): Alice Heywood 15; fair business. Minnie Sartella, with the Plum Pudding co., opens Fair week.

NEVADA.

VIRGINIA.—PIPER'S OPERA HOUSE (John Piper, manager): Jennie Yeamans in June 25; good house; audience pleased.

NEW HAMPSHIRE.

PORTSMOUTH.—OPERA HOUSE (E. C. Mitchell, manager): The Power of Woman 14; light business. The Lost Paradise 21; Soldier and Fly 25. ——MUSIC HALL (J. O. Avers, manager): The Danger Signal pleased a small audience 15. A Busy Day was lightly attended 18.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Danger Signal 13; fair house. James O'Neill in Monte Cristo 15; S. R. O. Went 20; large house. ——SMYTH'S OPERA HOUSE (Charles J. Gorman, manager): This house, under the popular management of Charles J. Gorman, has opened its season, and last week played True Irish Hearts to admiring audiences.

DOVER.—CITY OPERA HOUSE (George H. Bennett, manager): The Danger Signal to fair business 15. James O'Neill in Monte Cristo 16; good business. Harry Crandall in A Busy Day 19; fair business.

NEW JERSEY.

NEWARK.—PROCTOR'S THEATRE (Col. W. H. Bertholf, manager): Digby Bell's Opera co. opened the season 18 to a large and enthusiastic audience. It was their first appearance this season, but no one would have known it, so far and farther and Jupiter, with which they finish the week, ran very smoothly. Digby Bell himself is a host of fun-makers and understands the property of engaging men that assists to assist him in his productions. The scenery, which is very attractive and picturesque, is the work of Hoey. After the second act on Monday night the princess were called before the curtain and numerous floral designs were showered upon Digby Bell, including a floral representation of a bat and a ball from the New York Base Ball Club. In a brief address Mr. Bell thanked the audience. Besides himself, the cast includes the well known stars Laura Joyce Bell, William Pruette, Josephine Knapp, Wade Hollins, Hilda Hollins, H. W. Ravenscroft, C. P. Jones and E. Forest Jones. The New South 25-30. ——JACOBS': Florence Bindley and a good co. opened to a large house during the week in The Pay Train. The drama has been much improved since its last production. Miss Bindley appears to advantage in dual parts. The Country Circus 25-30. ——WALDMANN'S OPERA HOUSE: London Theatre Specialty co. 18-23; large audiences. Fred Waldmann's Own Specialty co. 25-30.

HOBOKEN.—ROSE' THEATRE (W. S. Rose, manager): The Two Johns, with William Murray and Quinn Phillips in the title roles drew good houses 18 20. Gus Williams followed for three nights in April Fool to fair business. Jack Barnett, late manager for John L. Sullivan, benefited 24 with a big volunteer vaudeville com'n. Prof. Solomon's Comic Opera co. in repertoire is the attraction 25-27. ——GARDENIA: The London Belles Burlesque co. drew large houses 22-23. St. Palmo's Oceanic Novelty co. 25-30.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Walter Sanford's Flag of Truce was given 14, 15 by a first-class co. to enthusiastic audiences. Murray and Lohman's Straight Tip delighted a large audience 16. Archie Boyd in The Country Squire 18; large audience. Von Youron with Gus Hergz in his quaint Swedish dialect pleased a good-sized audience 19. Digby Bell 27, 28; Effie Ellsler 30.

SOMERVILLE.—SOMERSET HALL (D. N. Mosier, manager): The Bijou Opera co.; small but appreciative audience 12. Walter L. Main's Circus exhibited before two large audiences 19; performance very good. Gorton's Minstrels 23.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The season was opened 16 by the Hoyt and Thomas Madison Square co. in A Trip to Chinatown, under the auspices of the Orange Athletic Club, to a crowded house.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Gorton's Minstrels 18; good house. Humphreys Comedy co. 23; The Merry Cobbler 28.

PLAINFIELD.—MUSIC HALL (J. A. Demarest, manager): A Flag of Truce 16; fair house. Gus Williams in April Fool 21.

NEW YORK.

HARLEM.—Marie Wainwright drew a large audience at the Harlem Opera House 18 22. Frou Frou, She was warmly received. Her support, headed by Barton Hill, is excellent. On 21 she appeared as Camille, giving a finished performance. The Bostonians 25-30.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Gus Hergz in Von Vonson pleased a large audience 18.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Charles A. Gardner 13; big house. Co. good. Nora opened a week's engagement 18 to good business. Jarbeau 26; The Dazzler 27. Joseph 29.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The Engineer gave a pleasing performance to good business 14. Cosgrove and Grant's Comedians in The Bazaar to a good house 16. ——GEM OPERA HOUSE (J. E. Smith, manager): Mr. Ba zes of New York, with Flora McAllister leading, to a fair-sized house 18. Costumes and scenery very fine.

ROUND LAWVILLE.—SHATTUCK OPERA HOUSE (S. Gunsoli, manager): A Social Session drew well 6. An Irishman's Love had moderate business 7; audience pleased. The Black Crook drew to the capacity of the house 18.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Leland Reed in Lend Me Your Wife opened the season to good business 19. Frank Mayo in A Matrimonial Deadlock to a light house 21.

AMSTERDAM.—OPERA HOUSE (A. Z. Nell, manager): Ivy Leaf 15; good-sized and well-pleased audience. The Still Alarm to a large and satisfied audience 18.

HERKIMER.—GRAND OPERA HOUSE (Harry Deimel, manager): Frank Mayo in A Matrimonial Deadlock to light business 16. Stetson's Uncle Tom's Cabin co 25.

LYONS.—REPUBLIC HALL (W. J. Hoey, manager): Arrow (E. E. Dameron) 15; fair business. The regular season opens 25 with The Devil 27; Engineer 29. ——ITEM: H. H. Smith, of Buffalo, N. Y., has just finished a cue per scene, which is admired by every one.—Roy Marshall has been appointed assistant manager.

CORNING.—CITY THEATRE (E. C. Gano, manager): Mr. Barnes of New York in bur'a co. headed by Flora McAllister and Harry Dalfield; good business. Powers' Ivy Leaf 16; good-sized house. Smith O'Brien, a favorite here, was much applauded for his fine singing. Aiden Benedict's Pabio Romani 20; Rice and Barton's Burlesque co 21.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Still Alarm drew the largest house of the season 19 and was very satisfactory. Barrasso in his mystic novelties pleased a large audience 20. A return date would reach the house. Lester's Mastodons 22; Eddie in The Queen of Starts 23. ——ITEM: Manager Benedict is keeping good his promise in giving the public nothing but a high class of attractions, and this fact should be appreciated.—Charles McKenzie, of the Ivy Leaf co., spent Saturday in town calling on old friends.

PLATTSBURG.—THEATRE (W. A. Downs, manager): A. E. Pearson's District Fair 13, 14; large houses. The Dazzler, with its pretty girls, to a large and highly pleased audience 15. The Engineer, with Allen Wightman and Fanny Ogden (J. J. Downs, Jr. and wife) to a large audience 16. This was the first visit of our townsman, J. J. Downs, Jr., and wife, to this city, and his friends came out to greet them and applauded them to the echo. Finally Mr. Wightman had to step down to the footlights and make a speech, in which he congratulated Plattsburgh upon its splendid theatre, and thanked his friends for their warm welcome. Walter Lawrence and Frances Field in Fabio Romani 23.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): A Social Session 13; good-sized audience. Black Crook 15; S. R. O. A row out before the performance commenced. Al. G. Field 20; Jerrems 22. Danger Signal Oct. 2. Little Tycoon 3. ——ITEM: Madame Lacombe joined The Black Crook at Rochester last week. They are playing to the capacity of the house.

SYRACUSE.—WIETING OPERA HOUSE (Warner and Reis, managers): Leland Reed drew well in Lend Me Your Wife 19. Donnelly and Girard in their new piece, The Rainmakers, were greeted by large audiences 15, 16. The specialties were all good, especially that of Sam and Fenton. Stevens 18, 19; Raleigh's U. T. C. 20; built to small good business. Robin Hood Opera co. 21-23. A. M. Palmer's stock co. 25-27; Julia Marlowe 28 30. ——R. M. Jacobs' Opera House: Charles A. Gardner in The Fire Fiend 19-23; big business. Fatima Davies' co. in U. T. C. 25-27; more big business. Midnight Alarm 28-30; The Wicked City 23-27; Hoyt's Wild Goose Chase 28-30.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. D. Smith, manager): Annie Lewis and Joseph A. Orr in The Dazzler 14 to a good-sized and well-pleased audience. Miss Lewis is very clever. Performance good. Edward Vroom and an excellent supporting co., including Joseph Wheelock, opened his season in Ruy Blas here 16 auspiciously. Mr. Vroom's work as Ruy Blas and Don Cæsar evoked frequent bursts of applause from a critical audience. He was called before the curtain after the second act and made a neat address. Scenery, costumes and performance fine. ——ITEM: Mr. Wheelock's Don S. Iluste was all that could be desired. Messrs. S. V. White, S. C. Fitz, and John A. Titcomb, of Brooklyn, and Colonel Sickles, ex-minister to Siam, Chas. de Sickles, his son, and General Daniel Sickles, of New York, witnessed the opening of Edward Vroom in Ruy Blas.

SCHENECTADY.—LYCEUM THEATRE (A. E. Wolf, manager): Donnelly and Girard in The Rainmakers drew large audiences 16 20. On 21-23 H. Stevens, the magician, entertained delighted houses. Business large. The Bostonians in Robin Hood 25, 27. ——COOK'S OPERA HOUSE (H. R. Jacobs, manager): Henry Perritt's Hands Across the Sea was presented 18 to 23 to large and delighted audiences. The Fat Men's Club 25-30. ——ACADEMY (H. R. Jacobs', manager): An Irishman's Love 6-23; big business. Just Landed 25-30. ——RUSSE THEATRE (W. S. Robbins, manager): Business large week of 18 23.

WATERTOWN.—CITY OPERA HOUSE (E. E. Gates, manager): The Ivy Leaf pleased a very large audience 12. Uncle Tom's Cabin to good business 13. Roland Reed in Lend Me Your Wife to the capacity of the house 15, with the Barnum show in opposition. Sefton's Comic Opera and Vaudeville co. 19, 20; fair business.

BINGHAMTON.—STOWE'S OPERA HOUSE (Clark and Delevan, lessees): Donnelly and Girard made a big hit here 14 in their new piece, The Rainmakers. They were greeted by a crowded house. Still Alarm 15; fair business. Peck's Bad Boy 16; small audience.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): C. H. Davies' Uncle Tom's Cabin 15; large house. Peter Jackson made the hit of the evening, and his impersonation of Uncle Tom was excellent. Irishman's Love 16; fair house.

PORT JERVIS.—LEE'S OPERA HOUSE (George Lee, manager): An Irishman's Love 14; poor business. Annie Mitchell opened a week's engagement 18 to a fair house. ——THEATRE ROMANCE (George Lee, manager): Peck's Bad Boy 15; very small audience.

GOSHENBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Ivy Leaf 11; fair business. Midnight Alarm, booked for 18, did not appear. Uncle Tom's Cabin, afternoon and evening, 18; full houses. Frank Mayo 20, 21; Squire Hawkins 26.

CORTLAND.—OPERA HOUSE (Warner Reed, manager): Atkinson Comedy co. presented Peck's Bad Boy 18 to a fair-sized audience; performance satisfactory. Frank Mayo 26.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Burton and Willard's Engineer to a large audience, with numerous counter attractions. The play was well received. Stevenson's Dramatic co. 29-30.

GLOVERSVILLE.—VEEDERSAL OPERA HOUSE (Will E. Gast, manager): Fabio Romani 18; fair house.

UTICA.—OPERA HOUSE (H. E. Day, manager): Powers' Ivy Leaf was presented 13 before a top-heavy house. The Still Alarm drew a large and well-pleased audience 16. The Barnabee, Karl and McDonald Opera co sang Robin Hood 20 before a large and representative audience. Julia Marlowe 27; The County Fair 28; Ramsay Morris Comedy 30. ——ITEMS: Mechanics' Hall, known as Wonder Hall, W. H. De Witt, manager, was destroyed by fire on the night of 17.—David L. Dowd, who has been spending a few days at his home in this city, left for Boston to-night to rejoin his co., The Golden Wedding.

BATH.—GRAND OPERA HOUSE (C. A. Shultz, manager): Dr. James P. Borger's Comedy co. 12 13 to S. R. O.; performance first class. ——ITEM: Manager Shultz has just resumed his duties after a two weeks' sojourn at the World's Fair.

NEWBURGH.—ACADEMY OF MUSIC (Fred. H. Taylor, manager): Charles T. Ellis in Count Casper gave general satisfaction 12 to a fair house. The Dazzler 15 to a well-pleased audience.

ELMIRA.—OPERA HOUSE (Warner and Reis, managers): The Still Alarm 13 15; fair business. Uncle Tom's Cabin, with Peter Jackson, "Parson" Davies and Joe Cheswold as features, 20; large business. Prodigal Father 23; Roger Brothers' Specialty 25; Keller 27; Field's Minstrels 27; Fair Rebel 28.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Peck's Bad Boy 19; good business. Julia Marlowe 25; Kellar 27; Jarbeau 28; Frank Mayo 30.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Crouly, manager): Alabama 26 28; small house.

OHIO.

ST. VERNON.—WOODWARD OPERA HOUSE (E. Green, manager): Boston Comedy co. 11-16; good business. Old Zed Hastings, under the management of Carl Burns, to a poor audience 18.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. D. Schultz, manager): Lights of London 18; small house. Hanlon Brothers' Fantasma 20, 21.

FREMONT.—OPERA HOUSE (Reim, Hayes and Russell, managers): Al Hayes's Minstrels 12; large house. Struggle of Life 18; large and well pleased audience. Fair week 25-30; Baldwin-Melville co.

WASHINGTON C. H.—OPERA HOUSE (E. B. Smith, manager): Labadie-Russell co. in Faust 13 to a fair house. Anderson's Two Old Cronies 20.

PORTSMOUTH.—GRAND OPERA HOUSE (E. S. Grimes, manager): The season opened with The Stowaway 12; good house. Morton's Monte Cristo 13; good house. Anderson's Jolly Old Chums 19; S. R. O. Patti Rosa 21; Ole Olsen 26; Hayward's Celebrities 28.

HILLSBORO.—SONG'S OPERA HOUSE (J. C. Brenton, manager): Lillian Kennedy in She Can't Marry Three 20; light business.

SHELBY.—MUSIC HALL (E. Wallace, manager): The Hoyt's Holiday 14; good business.

SPRINGFIELD.—GRAND OPERA HOUSE (E. D. Polts, manager): She Couldn't Marry Three 13; business good. Actors' Holiday 20; business fair. The Engineer 18; business good. Two Old Cronies 25; Alexander Salvini 28. ——BLACK'S OPERA HOUSE (Samuel Wallman, manager): Carrie Lewis, with the Howard Wall Comedy co., 18 23.

CANAL DOVER.—OPERA HOUSE (Better and Cox, managers): Boston Ideal Opera co. 21 23. L. J. Carter's Fast Mail Oct. 4. John H. Fox, who has had charge of the stage at this house for the past two seasons, left on 4 to join Anderson's Two Old Cronies as property man at Ashland, Ky.

WOOSTER.—OPERA HOUSE (Sipes Bank manager): Mr Aunt Bridget co. 16; fair-sized house. There is a good advance sale for Thomas E. Burns's Vendee 21.

PIQUA.—MUSIC HALL (Frank Lee Mills, manager): Sadie Hasson in Kentucky Gift opened to light business 15; performance fair. ——ITEM: The Music Hall opens this season under new management, Frank Lee Mills, of the Ida Van Cortlandt co. last season, assuming the management, vice J. C. Thirtle'd.

FINDLAY.—HAYES THEATRE (W. C. Hayes, manager): Opened 18 by Thomas W. Keene in Richard III. to a packed house. T. B. Alexander 19 21; Phil W. Peters 22; Alexander Salvini 25. ——PHOENIX OPERA HOUSE (F. B. Enos, manager): St. Florian 21; large and well-pleased audience. O'Dowd's Neighbors 28.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): T. W. Keene in Othello 12, fair house. O'Dowd's Neighbors pleased a small audience 14. Lights o' London to light business 15. Randall's A Fair-ed Kids 18; fair house.

SPRINGFIELD.—THEATRE (E. E. Radir, manager): Fantasma 16, 17; crowded houses. Charles A. Loder Oct. 5; Robert Downing 21.

CELINA.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Soloist in Three Guardsmen, Don Cæsar and Ruy Blas pleased well filled houses 13 16. Ole Olsen 20 to 23 opened to a good house. McCarthy's Mishaps 23-27. ——BENNETT'S THEATRE (Dickson and Talbott, managers): Naiad Queen 11 16; fair business. John L. Sullivan 18; light business. Sitwell 28. ——PARK THEATRE (Dickson and Talbott, managers): Eagle's Nest closed a big week 16. Our Married Men opened to a large house 18. J. B. Mackie in Grimes' Cellar Door 23-27; Rooney Comedy co. 28-30.

EAST LIVERPOOL.—NEW GRAND (James D. Orr, manager): Al. G. Field's Minstrels to largest house of the season. Boston Ideals to good business and well-pleased audience 16. ——ITEM: The Elks entertained Al. G. Field and his co. with a banquet, and presented Mr. Field with a very handsome china punch bowl.

CANTON.—THE GRAND (L. B. Cool, manager): The Actors' Holiday 12; fair business. Mark Murphy in O'Dowd's Neighbors pleased a good house 13. Lights o' London 16; fair business. ——SCHAEFER'S OPERA HOUSE (L. B. Cool, manager): The Gibney, Gordon and Gibney Comedy co. opened a week's engagement at popular prices 18. Business good and the performance satisfactory.

GALION.—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Huntley Farley Comedy co. 11 16; good business to a well-pleased audience. ——CITY OPERA HOUSE (Spalding and Rhiet, managers): She Could n't Marry Three 12; fair house.

BATAVIA.—REED'S OPERA HOUSE (Wynn Carter, manager): Rice's Merry Players 18 23. Fair week, good business.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): George Monroe in My Aunt Bridget is packing the house at every performance. Owen Westford, Ben Grinnel and Stewart Sisters give good support.

PORTAGE.—OPERA HOUSE (E. L. Keiser, manager): Opened 13 with Anders-n's Jolly Chums. Phil. S. Greiner 18, 19 in Grimes Squeers and Peck's Bad Boy.

HAMILTON.—GLOBE OPERA HOUSE (Tom Connor, manager): The Actor's Holiday to a good-sized house 16.

TIFFIN.—KOHLER'S OPERA HOUSE (E. B. Hubbard, manager): I. C. Lewis in Si Plunkard 11; good business and general satisfaction. Specialties by Young and Milligan were well received. Lights o' London 19; well pleased audience; attendance fair.

DAYTON.—THE GRAND (Harry E. Feicht, manager): The Design 14; crowded house and well-pleased audience. The co. could play a very profitable return engagement. ——THE PARK (Harry E. Feicht, manager): Eagle's Nest 18 20; good business. James B. Mackie 23 30. ——CUES: The regular season of the Grand will open Oct. 6 with Robin Hood.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Clara Coleman in Nora Machree 20 to a good house.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): The great event in the history of theatricals in this city takes place 18, when Irving and Terry and the Lyceum co., with all their scenery and properties, will present The Merchant of Venice. The second and last night of the engagement is Nance Oldfield and The Bells will be the programme. The box office opened Thursday, and the sale the first day amounted to $6,400. Messenger boys had been waiting at the theatre since the Tuesday evening preceding. On Oct. 9 the unemployed of the city will be given a benefit at this theatre, which is furnished gratuitously. The next engagement here will be The Girl I Left Behind Me, which will be followed by Trilby. ——PARK THEATRE: Closed all Summer, and there seems to be no prospect of an immediate reopening. ——COMEDY (John Cordray, manager): Was open last week for the special engagement of the New York All-Star Novelty co. and Rogers Japanese troupe. The regular Winter season will commence Oct. 9 with a limited engagement of a light opera company to be followed by a season of drama. John Cordray is still in New York engaging people to play the circuit of his three theatres—Seattle, Tacoma and this city. ——ALHAMBRA (John Cott, manager): The usual variety entertainment participated in by Jay Raymond, Harrie E. Barry, Beta Gough, James Post, and Mr. Ashley, and John Howard, concluding with Wade's Opera co in Mikado, constitutes the programme.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Primrose and West's Minstrels to very good business 16. La Tosca Operatic Spectacular Burlesque co. 18; very light business. The Dazzler (No. 2 co.) 20; good house and well-pleased audience. Archie Boyd in his new play, A Country Squire, 21; good business.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. J. Little and George V. Connors, managers): Week of 16-23. The Devil's Mine opened to an excellent house, and good houses continued through the week. Aunt Sally (new) 25-30. ——ITEM: The managers of this theatre have good order kept in their house, which is lacking in some higher-priced theatres.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): My Aunt Bridget to a small but delighted audience 15. A Breezy Time 18; satisfactory performance to fair business. Pluto Well, booked for 20, failed to appear or give any reason for their absence. Rivers 27, Fantasma 28, 29; Sweeney, Alvido and Goetz Minstrels 30. ——GOSSIP: The depressed condition of the iron and steel business, upon which this place largely depends, is telling upon the attendance, and small audiences thus far this season have been the rule. We have good prospects, however, of several of our mills starting at an early date, and in consequence attractions will be better patronized.

BETTSBURG.—OPERA HOUSE (L. F. Waters, manager): Spider and Fly co. (Western) entertained a large audience 16, with a greatly strengthened first class attraction. Robb and Bennett's Comedy co. week of 9-23 in repertoire, including Only a Jay, A Rollo Revenge, A Royal Slave, Ivan's Oath, Faust, Cinderella, and Crime Shadowed. The plays were well presented, and the large audiences were pleased. The co. has as good a band and orchestra as has ever appeared with a theatrical attraction here. ——ITEM: James A. Cowie, of the Little Tycoon Opera co., which appears here 25, was in town 20, and the good work he did for his attraction will no doubt prove to the managers his value as an advance agent.—Al. Clayton, late of the Watts Comedy co., and Charles DuFore, joined the Robb Bennett co. here 23.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Cadiff Ladies' Choir 15; packed house. Later On 19; good house.

PITTSBURG.—GRAND OPERA HOUSE (George E. Morris, manager): The Diamond Breaker with its realistic effects 15 to moderate patronage. Tuxedo 19; fair house; good specialties. ——ITEM: The Mascot is on sale here at J. W. E. Bentley's news depot, 19 South Hanover Street.

ALLENTOWN.—ACADEMY OF MUSIC (E. M. Whitwell, manager): The Diamond Breaker was presented 14 to fair business. Stella Wardell, who had not recovered from injuries received at Scranton, was absent from the cast, and Grace Langley, the soubrette of the co., played both the principal part and her own successfully. Spider and Fly 15; fair attendance. Tuxedo 18; very large audience.

SCRANTON.—ACADEMY OF MUSIC (E. H. Burgunder, manager): Donnelly and Girard in The Rainmaker 14; good business. R. E. Graham in

After the Ball 14; fair business. Primrose and West's Minstrels 14; Last in New York 15; both to packed houses.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Charles E. Davies' Uncle Tom's Cabin 14; large audience.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oaks, manager): Lost in New York 14; fair business. The Gilbert Comic Opera co. in The Black Hussar pleased a packed house 18.

UNIONTOWN.—GRAND OPERA HOUSE (James T. Davies, manager): Al. G. Field's Minstrels gave a first-class show to S. R. O. 15.

WASHINGTON.—OPERA HOUSE (John F. Hare, manager): The Boston Ideals began a two-nights' engagement 15 to a slim house. A Breezy Time 25.

CORRY.—WEEKS' THEATRE (L. A. White, manager): My Aunt Sally 14; S. R. O. A Social Season 18; good business.

WAYNESBURG.—OPERA HOUSE (Cooke and Musgrave, managers): The house was opened 13 by The Devil's Shoe co. to a fair-sized audience.

GREENSPORT.—WHITE'S OPERA HOUSE (P. D. Hunter, manager): Aunt Bridget pleased a large audience 15.——ALTHEVER'S THEATRE (George Altmeyer, manager): Lights o' London 12; fair business. Al. G. Field's Columbian Minstrels amused a large audience 15.

WAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Later On opened season 16 to big business; performance very good.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): My Aunt Sally 13; good business. A Breezy Time 14; fair business. Co. one of the best of the season. Von Vonson 27; Keller 6.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunter, manager): Charles A. Loder in Oh! What a Night 29; large and well-pleased audience.

PLYMOUTH.—OPERA HOUSE (R. K. Smith, manager): Wheatfield's Later On 22; good business. Annie Ritchie 23-30.

HEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Despite the prevailing cry of "hard times," people seem to seek amusement, as every attraction so far has done well here. Fitz and Webster in A Breezy Time 15 pleased a large house, while Field's Minstrels better than ever, packed the house 19. Von Vonson 24.

BRADFORD.—WAGNER OPERA HOUSE: My Aunt Sally 8; medium house. The Prodigal Father, with Maggie Cline, 16; good attendance. Charles Gardner 20; fair audience.

READING.—GRAND OPERA HOUSE (George M. Riller, manager): Dark (undergoing repairs).——ACADEMY OF MUSIC (John D. Mishler, manager): Leavitt's Spider and Fly drew a good house and gave a good performance 18. Charles A. Morgan deserves special mention. R. E. Graham, with a good co., gave After the Ball 15, 16.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Helen Russell's English Sports 15; jammed "upper" house and a fair lower one. La Tosca Opera co. 16; small and dissatisfied audience. Her Fidelity 20; good business. Toma Hanlon, as Rose, was excellent. Dunleavy's co., in The Little Tycoon, 22; banner house of the season; first-class entertainment.——ITEM: The Russell co. and The Little Tycoon played under the management of local Manager James Crothers.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Uncle Tom's Cabin 15; good house. Peter Jackson, Charles E. Davies and Joe Chouse took the leading parts.

EASTON.—ADLER OPERA HOUSE (John Brunner, manager): Oh, What A Night 15; good business. A Country Squire 27.

NORRISTOWN.—GRAND OPERA HOUSE (John K. Murphy, manager): The Voodoo 16; Gus Williams in April Fool 18; both to large houses.

WILKESBARRE.—GRAND OPERA HOUSE (W. H. Burgunder, manager): The Diamond Breaker 14 drew a top-heavy house. The coal breaker scene was an enigma to the boys in the gallery. They had never before seen anything like it, and they had worked most of their lives in and around the coal mines. Primrose and West 16 to S. R. O. Lost in New York 18; Large business.——WAITE'S OPERA HOUSE (Daniel L. Hart, manager): Later On 14, 15; fair performances to large and well pleased audiences. Rube Stacy 18-20 pleased large houses nightly.

YORK.—OPERA HOUSE (B. C. Pentz, manager): A Straight Tip 14; drew well. Paul Barnes in The Common Hunter 16 to a fair house. James B. Mc-Kee's Grimes' Cellar Door 18; fair house.——ITEM: The closing of so many factories and others running on short time makes the box office feel the effects sorely.——Miss Annie Young, in charge of the Imperial Photograph Studio in Pentz's block, has returned from a six weeks' visit to Chicago and the World's Fair.

SUNBURY.—LYONS OPERA HOUSE (William Lyons, manager): The Gilbert Comic Opera co. 16; crowded house.

LOCK HAVEN.—OPERA HOUSE (J. K. Farnsworth, manager): Owing to the unsettled condition of business affairs, Manager Farnsworth has decided not to open the Opera House until Oct. 2.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Ed. W. Griswold, manager): The regular season of the Altoona Opera House opened 18 with Thomas Q. Seabrooke in The Isle of Champagne to a full house. The singing of Juliette Corden and Joseph F. Sheehan was very fine. Von Vonson 20.

WEST CHESTER.—OPERA HOUSE (C. H. Painter, manager): La Tosca Opera co. 14; fair house. K Barney and the Rhine 15; light house. Eugene O'Rourke in Wicklow Postman 21.——ASSEMBLY BUILDING (M. S. Hay, manager): The Little Tycoon 19; good house.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. B. Shoemaker, manager): J. M. Macready Repertoire co. 18 22; fair houses. Booked for return engagement.——ITEM: Edgard Lewis, of the Lewis Brothers is with the J. M. Macready co.

SHOEMAKERSVILLE.—OPERA HOUSE (Miller and Ecoff, managers): Fitz and Webster in A Breezy Time had a big house and well-pleased audience 14.

HARLETON.—GRAND OPERA HOUSE (Hamersly and Riley, managers): Charles A. Loder in Oh, What a Night! to good business 17; good performance.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cavanaugh, manager): A Breezy Time 16; fair-sized audience. The Voodoo 19; small audience, owing, no doubt, to the extreme heat. Thomas E. Mundy and Ada Bothner made decided hits.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Pauline Hall gave a very satisfactory performance in Madame Favart 19. Effie Elsler in Doris had a good house 20. Morrison's Faust, with William H. Owens as Faust, was well received by a large house 18. The Danger Signal 21. The New South, booked for 22, cancelled, and The Bottom of the Sea is billed for that date.

CHARLESTON.—BUNLOW OPERA HOUSE (N. S. Burlow, manager): The Stowaway 12; light business. Two Old Cronies 14; fair house. Hidden Hand 20; Patti Rosa 21.

WOONSOCKET.—OPERA HOUSE (George E. Hayes, manager): Thatcher's Minstrels; good house. Cadine 17; small house. Keller 18; fair house. Blue Jeans 19; fair and well-pleased house.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Yale's Devil's Auction 20; crowded house.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. H. Bear, manager): Brown's Theatre co. closed a successful engagement 16. Rice, Welford and Sheridan Comedy co. 19-23; Texas Steer 25; Curse Payton 26-7.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul & Albert, managers): Decidedly the event of the week was the engagement of the Wilfred Clarke-Beaumont Smith co. on 15, 16 with matinee 16. Theatregoers were on tiptoe of expectation for the appearance of Sophie Albert, daughter of Manager Albert, who made her debut here with this co. The first bill presented was She Stoops to Conquer with Miss Albert as Kate Hardcastle. The young aspirant, who, by the way, is a great society favorite, received an ovation. At the end of the first act she was called before the curtain three times. After the third call the Hon. Tomlinson Fort, on behalf of Miss Albert's friends, presented her with a magnificent diamond necklace containing nineteen fine stones. Miss Albert responded most charmingly. The debutante is not yet twenty years of age. She possesses great natural aptitude for the stage, and all who have seen her act predict a brilliant future for her before the footlights. Nellie McHenry's Comedy co. gave an excellent performance to a crowded house 18. Robert Downing 21.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Dr. Carver opened the regular season 18 presenting in realistic manner his Western play, The Scout, before a large audience. R. B. Mantell 21-27.——THE GRAND (Curry and Boyce, managers): Dore Davidson and Ramie Austen were the opening attractions 14, 16 and drew fair houses, presenting By the World Forgotten. Professor Bartholomew and his educated horses 18-23. Nothing underlined for week of 25-30.——THE BIJOU (J. H. Mittler, manager): The young German comedian, T. J. Keogh, in A Pretzel 15-16 drew good houses. Daniel A. Kelly in Outcasts of New York, and After Seven Years drew well 18-23. Chip o' the Old Block 25-30.——ITEM: All these houses have provided themselves with good orchestras for this season, so the public will certainly be the gainers to this extent.

MEMPHIS.—LYCEUM THEATRE: Opened season 21 with Lydia Yeamans Titus to large business. The star and play made a great hit. Robert Mantell opened 21 in The Face in the Moonlight to a very large and fashionable audience.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Wilfred Clark and Beaumont Smith in Tit for Tat 11; small audience. Robert Downing 22; Two Old Crooks 27.

TEXAS.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): Mattie Vickers in Circus Queen to a large and delighted audience 16. It was the opening of the season. Jennie Holman in The Inside Track 22.——ITEM: Mr. Neville and his wife came over from Paris to attend the opening of the Opera House.

CALVERT.—CASINO OPERA HOUSE: The season was opened by Barlow Brothers' Minstrels 19 to a packed house.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): The initial performance of the season was The Circus Queen by Mattie Vickers 14; large and appreciative audience.

AUSTIN.—HILLETT'S OPERA HOUSE (Ernest Rische, manager): The Burglar opened the season to a fair house 14. The hottest days of the year have been during the past week when the thermometer reached 108 in the shade, and it is utterly impossible to get people to attend attractions no matter how good. Mr. Scammon has a good co. this year and deserves success.——ITEMS: Ernest Rische, of San Antonio, is lessee and manager of Hillett's Opera House.—The subject of a new opera house is being agitated by a Northern gentleman. The owners of Hillett's positively refuse to make any repairs, and the lessee does not think he ought to, consequently the house is in a wretched condition and a disgrace to the city of Austin. We have the largest and most intelligent audiences in Texas, and the present house is not fit for first-class attractions and first class audience.

BRYAN.—GRAND OPERA HOUSE (Schwarz and Mike, managers): The season opening 15 was a success in every particular. Barlow Brothers' Minstrels was the lucky attraction to get the opening, and the performance well merited the packed house that greeted them.——ITEMS: The Operator was booked for 20, but I understand that their Texas time was cancelled. They failed to notify our managers.—The photos in the lobby were the cynosure of all eyes at the opening. The Burglar 23. W. E. Scammon in advance of this co. was a welcome visitor 19.

WACO.—The Garland opens the regular season 21 with The Burglar, followed by Mattie Vickers 23 in The Circus Queen.

HAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabriel, manager): The Columbia opened 16 with Barlow Brothers to a large and appreciative audience. The S. R. O. was out at 8 P. M.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): A. Q. Scammon's The Burglar co., 14, 15; fair business; performance fair. Barlow Brothers' Minstrels 24, 25.

SAN MARCOS.—OPERA HOUSE (Green and Barge, managers): The season opened with A. Q. Scammon's co. in The Burglar 15; good business; performance fair. Barlow Brothers' Minstrels 23.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Soudan did good business 21, and very poor business 12, 23. Jabe next.

VERMONT.

BENNINGTON.—OPERA HOUSE (F. E. Tiffany, manager): The Still Alarm 21.——ITEMS: Professor Goldsmith is practising with his fine orchestra for the next event.—Billy Cox, serio comic singer, is still home in Bennington on his vacation.—James Whitney, the once lightning change artist with Al. G. Field, is now a prosperous merchant here, where his foot is on his native heath.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): A. V. Pearson's District Fair 15; The Engineer 16; both to good houses.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (F. E. Dawson, manager): Aaron H. Woodhull in Uncle Hiram 15; good business. Ezra Kendall in The Substitute 19; big house. Jennie and Arthur Dunn are valuable additions to the co.

ALEXANDRIA.—LANSON'S OPERA HOUSE (J. M. Hill, manager): Helen Russell's English Sports 19; small house, average performance. Dr. Bill 27.

LEXINGTON.—OPERA HOUSE (W. H. Waddell, manager): Frank S. Davidson in Old Farmer Hopkins 15; fair house; more than pleased audience.

RICHMOND.—MOZART ACADEMY OF MUSIC (T. G. Leith, manager): Thomas Q. Seabrooke's co. closed a forty successful engagement 13. A. H. Woodhull presented for the first time in the city 15 his play Uncle Hiram to a large house. Lawrence Hanley presented The Player 18-20 to light business. Ezra Kendall next.——NEW RICHMOND THEATRE (Ed. Hamilton Conti, manager): The attraction week of 18-23 was Leonzo Brothers in a repertoire of plays at popular prices. Business so far light.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Rieger, manager): Seabrooke Opera co. 16; fair-sized house; weather very warm.——GRAND OPERA HOUSE (Charles A. Pendler, manager): Devil's Mine 14-16; poor business. Phil Peters' Old Soldier co. 18-20; good business.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. S. Habet, manager): Andrews' Opera co. in Dorothy 14; Fra Diavolo 15; good houses. L. J. Carter's Tornado 23.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): The Wilbur Opera co. closed a very successful week 17, playing to crowded houses every evening.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (W. H. Stoddart, manager): Oliver Byron 16 in The Dark Continent to light business. The French Concert co. 4, to a small but fashionable audience. Myrta French is an Eau Claire girl, who has a bright future before her. She has but recently arrived from Paris, where she has been studying under Sig. Sbriglia.

LA CROSSE.—THEATRE (J. T. Condon, manager): The Hustler was presented to a small but pleased audience 15. Oliver Byron 26.

OSHKOSH.—OPERA HOUSE: The Hustler to a fair-sized audience 16. The performance exceeded that of last year, which was considered very good.

WAUSAU.—ALEXANDER OPERA HOUSE (Hoeffler Brothers, managers): Little Trixie 14; fair business. Anderson's Lightning Express co. booked for 18 failed to appear.——ANTIGO OPERA HOUSE (Hoeffler Brothers, managers): Little Trixie co. 11; big business.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Berg, manager): Lincoln J. Carter's Tornado to a fair house 18.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): A most flattering reception was accorded Julia Marlowe at the opening performance when she appeared in Sheridan Knowles' comedy, The Love-Chase. As the gay and merry heroine, Miss Marlowe achieved a success, and the large audience expressed approval in frequent applause. The co. throughout was worthy of the star, notably Mr. Weaver as Sir William, and Rose Eytinge as the Widow Green. Miss Marlowe will also produce Romeo and Juliet, Much Ado About Nothing, and As You Like It the rest of the week. 18-23 The Silver King 25-30.——ACADEMY OF MUSIC (O. B. Sheppard, manager): The Fat Men's Club opened to a full house 18. Among the old familiar faces are Billy Rice, Harry Starr, and Ada Melrose. The success of the co. for the entire week is assured. An Irishman's Love 25-30.——TORONTO OPERA HOUSE (J. B. Morris, manager): A large audience greeted the initial presentation of She 18. The play is adapted from Rider Haggard's famous novel. The scenery and mechanical effects are very good and were most liberally applauded. Ethel Raynes in the part of She acquitted herself most creditably. The District Fair 25-30.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): In spite of unpropitious weather The House with Green Blinds opened to very good business 18. It is well staged and the co. contains a number of clever people, notably P. Ang. Anderson and Edgar Norton, both of whom are well known in Montreal. Ed. Vroom 25-30; De Wolf Hopper in Panjandrum 2-7.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Magician, rowell, to good business 18-23. Wang 25-30; Walker Whiteside 4-7.——THEATRE ROYAL (Sparrow and Jacobs, managers): A. Y. Pearson's District Fair opened to a crowded house 18. The co. is one of the best seen at the Royal this season, and the play holds the interest of the audience from the rise of the curtain till the final climax, when the mounted hero wins the race and fortune at the same time. Gertie Liddy as Roxie is deserving of special mention. She introduces some taking songs and dances. The co. carries two trained horses. Rambler from Clare 22-30.——ITEMS: It is announced that the French co. which are to open the Theatre Français (old Empire) next month sailed for America last week. If the advertised bill of fare is presented, our French-speaking citizens have a rare treat before them. The list includes drama, opera, grand and comique, comedy, and vaudeville.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Error, a farce-comedy, under the management of C. Roberts, was booked to appear here 20. Their paper came last week, was taken out of Customs, and posted by their advance agent to whom Manager Hunt advanced the necessary amount to pay duty. The house was ready and fairly well filled, but the audience had to be dismissed and money refunded; as the co. failed to appear. Silver King 26.

LONDON.—THE GRAND (A. E. Roote, manager): The Rambler from Clare 14-16 was thoroughly enjoyed by fair-sized audiences.——ITEM: For the comfort of both patrons and players, Manager Roote has had the house, including the dressing-rooms, thoroughly cleaned and recarpeted. A new floor has also been laid on the stage.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Noss Jollity co. proved itself just what its name implies 18, and did the largest business here that it did through Canada. The musical specialties were good, particularly the Saxophone Quintette.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): The season opened 14 with the Noss Jollity co. in A Quick Match to good business. The Noss Family are all musical and the comedy serves to introduce their several specialties. May Noss and Fred. Noss carried off the honors.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Midnight Alarm 18; packed house. Frank Mayo 21, 22; Beard Dramatic co 23-30.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Ottawa, Kan., Sept. 26.

A COUNTRY SPORT (Peter F. Dailey): Washington, D. C., Sept. 25-30.

ARISTOCRACY (Frohman and Hayman, mgrs.): Cincinnati, O., Sept. 25-30.

A STRAIGHT TIP (Murray and Lohman, mgrs.): Hazelton, Pa., Sept. 26, Wilkesbarre 27, Scranton 28, Allentown 29, Wilmington, Del., 30.

AFTER THE BALL (R. E. Graham): Pittsburg, Pa., Sept. 25-30.

A TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): New York city Sept. 18—indefinite.

A MODERN MEDUSE (Hardy and Simon, mgrs.): Southbridge, Mass., Sept. 26, Webster 27, Franklin 28, New Bedford 29, 30, South Framingham Oct. 2, Amherst 3, Clinton 4, Leominster 5, Gardner 6, Marlboro 7, Chelsea, Amesbury 10, Sandford, Me., 11, Exeter, N. H., 12, Dover 13, Keene 14.

ALABAMIANS: Savannah, Ga., Sept. 26, Jacksonville, Fla., 28, 29.

A BREEZY TIME (Fitz and Webster, mgrs.): Greensburg, Pa., Sept. 26, Connellsville 27, Latrobe 28, Indiana 29, Johnstown 30, Tyrone Oct. 2, Harrisburg 3, Sunbury 4, Grandville 5, Shenandoah 6, Mt. Carmel 7, Philadelphia 9-14.

A BRASS MONKEY: Harlem, N. Y., Sept. 25-30.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Findlay, O., Sept. 25.

A. G. HARRINGTON: Halifax, N. S., Sept. 25-30.

ACROSS THE POTOMAC (Augustus Piton, mgr.): Springfield, Mass., Sept. 26, Hartford, Conn., 27, 28, New Haven 29, 30, New Britain Oct. 2, Middletown 3, Norwich 4, New London 5, Bridgeport 6, 7, New York city 9-14.

ARTHUR LLOYD (M. Kyle, mgr.): Washington, D. C., Sept. 25-30.

ACTORS' HOLIDAY (Miles and Caldwell, mgrs.): Muncie, Ind., Sept. 26, Frankfort 27, Bloomington, Ill., 28, Decatur 29, Springfield 30, Champaign Oct. 2.

A BARREL OF MONEY (Brady, Garwood and Stair, mgrs.): Indianapolis, Ind., Sept. 25-30.

A CRACKER JACK (Stair, Brady and Garwood, mgrs.): Toledo, O., Sept. 25-30, Dayton Oct. 2-4.

BY WITS OUTWITTED: Dixon, Ill., Sept. 26, Freeport 27, Rockford 28, Beloit, Wis., 29, Milwaukee 30, Janesville Oct. 2, White Water 3, Watertown 4, Jefferson 5, Portage 6, Baraboo 7.

BOTTOM OF THE SEA: Philadelphia Sept. 25-30.

BLUE JEANS (Conquest and Arthur, mgrs.): Hartford, Conn., Sept. 26 Holyoke, Mass., 27, Meriden, Conn., 28, Waterbury 29, Bridgeport 30, New York city Oct. 2-7, Easton, Pa., 9, Allentown 10 Reading 11, Scranton 12, Wilkesbarre 13, Williamsport 14.

BLACK CROOK: Pittsburg, Pa., Sept. 25-Oct. 7.

BLACK CROOK (Eugene Tompkins, mgr.): Boston, Mass., Sept. 4—indefinite.

BILLY BARRY (Malley and Lamb, mgrs.): New York city Sept. 24-30.

BOSTON ROSEBUD (J. J. Rosenthal, mgr.): Cleveland, O., Sept. 25-30, Detroit, Mich., Oct. 2-7, Toronto, Ont., 9-14.

BOSTON COMEDY: Lima, O., Sept. 27, 28.

BALDWIN MELVILLE: Freeman, Ill., Sept. 25-30.

BEATING THE WORLD: Grandville, O., Sept. 26, Piqua 27, Wapakoneta 28, Lima 29, Detroit, Mich., Oct. 2-7.

BURK AND BENNETT COMEDY: Homestead, Pa., Oct. 2-7, Pittston 9-14.

BLUE GRASS (George Farrar mgr.): Yonkers, N. Y., Oct. 3, Matteawan 4, Cohoes 5, Albany 6, 7, South Adams, Mass., 9, Adams 10, Winsted, Conn., 11, Westfield, Mass., 12, Holyoke 13, Pittsfield 14.

COOK DRAMATIC (Robert Cook, mgr.): Girardville, Pa., Sept. 25-30.

CHARLEY'S AUNT (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CHASE WELLS: Osceola, Ia., Sept. 25-30.

CASINO COMEDY: St. Mary's, Can., Sept. 25-30.

CRUISKEEN LAWN: Grand Rapids, Mich., Sept. 25-30.

CHIP O' THE OLD BLOCK: Nashville, Tenn., Sept. 25-30, Bowling Green, Ky., Oct. 2.

CHARLES DICKSON (Henry Doblin, mgr.): Topeka, Kan., Sept. 27, Atkinson 27, Leavenworth 28, St. Joseph, Mo., 29, 30, Kansas City Oct. 2-4, Nebraska City, Neb., 5, Lincoln 6, 7.

CRAZY PATCH (Harry Phillips, mgr.): Minneapolis, Minn., Sept. 25-30.

COUNTY FAIR (Arthur G. Thomas, mgr.): Schenectady, N. Y., Sept. 26, Amsterdam 27, Johnstown 28, Utica 29, Herkimer 30.

CARROLL JOHNSON (J. W. Campbell, mgr.): St. Paul, Minn., Sept. 25-30.

CORSE PAYTON: Algona, Ia., Sept. 25-30, Sioux Falls, S. D., Oct. 2-7, Huron 9-14.

CARRIE LOUIS (Howard Wall, mgr.): Delaware, O., Sept. 25-30, Newark Oct. 2-7.

COAST GUARD: Albany, N. Y., Sept. 25-27.

CAPTAIN SIERNE, U. S. A.: Brooklyn, E. D., Sept. 25-30.

CHARLES GARDNER: Pittsburg, Pa., Sept. 25-30.

COUNTRY CIRCUS: Newark, N. J., Sept. 25-30.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Charleston, S. C., Sept. 27, Augusta, Ga., 28, Atlanta, 29, 30.

COUNTRY SQUIRE (Harry J. Clapham, mgr.): Paterson, N. J., Sept. 26, Albany, N. Y., 28, Poughkeepsie, 29, Middletown, 30, Binghamton, Oct. 2, Amsterdam 3, Schenectady 4, Binghamton 5, Corning 6, Elmira 7, Williamsport, Pa., 9, Wilkesbarre, 10, Scranton, 11, Pottsville, 12, Pottstown, 13, Reading, 14.

DORE DAVIDSON-RAMIE AUSTEN: Chicago, Sept. 25-30.

DAN McCARTHY: Montreal, P. Q., Sept. 25-30.

DREW COMEDY CO.: San Francisco, Cal., Sept. 18-30.

CLARKE AND CHATTERTON'S PLAYERS (F. P. Prescott, mgr.): Glencoe, Minn., Sept. 28-30; Northfield, Oct. 2-4, Faribault, 5-7, Austin, 9-11.

DR. BILL (Southern, Edgar E. Wilson, mgr.): Martinsburg, W. Va., Sept. 25, Alexandria, Va., 27, Charlottesville, 28, Lynchburg, 29, Roanoke, 30, Danville, Oct. 2, Petersburg, 3, Richmond, 4, 5, Norfolk, 6, 7.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Baltimore, Md., Sept. 25-30.

DISTRICT FAIR (A. Y. Pearson, mgr.): Toronto, Ont., Sept. 25-30.

DR. BILL (Eastern, George W. Sammis, mgr.): Port Jervis, N. Y., Sept. 26, Honesdale, Pa., 27, Carbondale 28, Binghamton, N. Y., 29, Oswego 30, Waverly, Oct. 2, Elmira 3, 4, Clean 5, Bradford, Pa., 6, Jamestown, N. Y., 7, Erie, Pa., 9, Meadville 10, Corry 11, Batavia, N. Y., 12, Canandaigua 13, Lyons 14.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): Providence, R. I., Sept. 25-30, Bridgeport, Conn., Oct. 2, New Britain 3, Hartford 4, New Haven 5, South Norwalk 6, Trenton, N. J., 7, Philadelphia 9-14.

DARK SECRET: Philadelphia Sept. 25-30.

ERRORS (E. E. Dammeis, mgr.): Ashtabula, O., Sept. 26.

EDGEWOOD FOLKS (Al. Hayward; O. W. Heywood, mgr.): Superior, Neb., Sept. 26, Belleville, Kan., 27, Clay Center 28, Concordia 29, Junction City 30, Salina Oct. 2, McPherson 3, Anthony 5, Winfield 6, Arkansas City 7, Guthrie, Ok. Ter., 9, Oklahoma City 10, Kingfisher 11, El Reno 12, Purcell 13, Gainesville, Tex., 14.

EZRA KENDALL: Baltimore, Md., Sept. 25-30.

EFFIE ELLSLER (Will C. Elsler, mgr.): Poughkeepsie, N. Y., Sept. 25, Kingston 27, Newburg 28, Yonkers 29, Trenton, N. J., 30.

EAGLE'S NEST: Pittsburg, Pa., Sept. 25-30.

EDWARD VROOM MORTIMER, P. Q., Sept. 25-30, Ottawa, Ont., Oct. 2, 3, Kingston 4, Ogdensburg, N. Y., 5, Watertown 6, Syracuse 9-11.

E. S. WILLARD: Boston Sept. 25-Oct. 21.

EVANS AND HOEY (W. D. Mann, mgr.): Chicago, Sept. 25-30, Minneapolis, Minn., Oct. 2-7, St. Paul 9-14.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Aug. 7—indefinite.

EIGHT BELLS: Jersey City, N. J., Sept. 25-30.

EMMA WARREN (J. S. Garsedes, mgr.): Columbia, Penn., Sept. 25-30.

EMPIRE THEATRE CO.: Tuscola, Ill., Sept. 25-30, Petersburg Oct. 2-7, Winchester 9-14.

FAUST (Morrison's Western): Waltham, Mass., Sept. 25, Amesbury 27, Portsmouth, N. H., 28 Bath, Me., 29, Belfast 30, Bangor Oct. 2, 3, Augusta 4, 5, Lewiston 6, 7, Exeter, N. H., 9, Orange, Mass., 10, Greenfield 11, Bellows Falls, Vt., 12, Rutland 13, Burlington 14.

FRANK DANIELS: Louisville, Ky., Sept. 26, 27, Seymour, Ind., 28, Columbus 29, Bowling Green, Ky., 30, Memphis, Tenn., Oct. 2-4, Nashville 5-7.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Marshalltown, Ia., Sept. 26, Iowa Falls 27, Webster 28, Boone 29, Perry 30.

FITZ PAUBOL (Hume and Scott, mgrs.): Baltimore, Md., Sept. 25-30, Philadelphia, Pa., Oct. 2-7.

FLAG OF TRUCE (Walter Sanford's): Brooklyn, N. Y., Sept. 25-30, Newark, N. J., Oct. 2-7, Providence, R. I., 9-14.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Cincinnati, O., Sept. 25-30, Zanesville, Oct. 2, Canal Dover 3, Ashtabula 4, Erie, Pa., 5.

FANTASMA (Hazlett Brothers, mgrs.): McKeesport, Pa., Sept. 26, Youngstown, O., 27, 28, Newcastle, Pa., 29, 30, Cleveland, O., Oct. 2-7, Pittsburg, Pa., 9-14.

FRANK MAYO (J. F. Arnold, mgr.): Courtland, N. Y., Sept. 26, Towanda, Pa., 27, 28.

FRIENDS (Harry A. Lee, mgr.): Crookston, N. D., Sept. 26, Grand Forks 27, Fargo 28, Jamestown 29, Great Falls, Mont., Oct. 2, Helena 3, Anaconda 4, Butte 5-7, Spokane Falls, Wash., 9, 10, Ellensburg 11, Seattle 12-14.

FOURPAUGH STOCK: Philadelphia, Pa., Aug. 21—indefinite.

FINNIGAN'S BALL (Murray and Mack): Pt. Huron, Mich., Sept. 26, Lapeer 27, Owosso 28, 29, Mt. Pleasant 30, East Saginaw Oct. 2, Bay City 3.

FROST AND FANSHAWE: Cairo, Mich., Sept. 25-30.

FELIX MORRIS: Rochester, N. Y., Sept. 25-30, Chicago, Ill., Oct. 2-7.

FABIO ROMANI (Aiden Benedict, mgr.): Ogdensburg, N. Y., Oct. 2, Watertown 3, Amsterdam 4, Seneca Falls 5, Newark 6, Rochester 9-14.

FAIR REBEL: Elmira, N. Y., Sept. 28.

FANNY RICE: Franklin Falls, N. H., Sept. 26, Keene 27, Brattleboro, Vt., 28, Athol, Mass., 29, Lowell 30, Providence, R. I., Oct. 2-7.

FAT MEN'S CLUB (Harry W. Semon, mgr.): Rochester, N. Y., Sept. 25-30, Syracuse Oct. 2-7, Buffalo 9-14.

FLEMING STOCK (W. J. Fleming, mgr.): Jersey City Sept. 4—indefinite.

GERMAN LILLIPUTIANS (Rosenfeld Bros., mgrs.): New York city Sept. 5—indefinite.

GLEN-DA LOUGH: Boston, Mass., Sept. 25-30.

GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): St. Louis, Mo., Sept. 18-30.

GRIMES' CELLAR DOOR: Columbus, O., Sept. 25-27, Dayton 28-30.

G. S. RICHARDSON (D. M. Osbourne, mgr.): Dunbar, Neb., Sept. 26, Plattsmouth 27, Ashland 28, Fremont 29, Columbus 30, Omaha Oct. 2-7.

GRAHAM EARLE: Portland, Ind., Sept. 25-30.

GLEASON THEATRE: Elkins, W. Va., Sept. 25-30, Cumberland, Md., Oct. 2-7.

HALLEN AND HART: New York city Sept. 25 Oct. 7.

HOSS AND HOSS (W. G. Smyth, mgr.): Keokuk, Ia., Sept. 26, Burlington 27, Galesburg, Ill., 28, Davenport, Ia., 29, Dubuque 30, St. Paul, Minn., Oct. 2-7, Minneapolis 8-14.

HELD IN SLAVERY (H. Ewing, mgr.): Marion, Ind., Sept. 26, Muncie 27, Richmond 28.

HARRY LINDLEY: Trenton, Ont., Sept. 27-Oct. 2.

HELENE MORA: Brooklyn, N. Y., Sept. 25-30.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): New York city Sept. 25-30, Bridgeport, Conn., Oct. 2-4, New Haven 5-7.

HENRY IRVING (Henry E. Abbey, mgr.): Minneapolis, Minn., Sept. 25-27, St. Paul 28-30, Chicago Oct. 2 Nov. 4.

(CONTINUED ON PAGE 20.)

THE NEW YORK
DRAMATIC MIRROR

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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
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NEW YORK, - SEPTEMBER 30, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT ABUSEMENTS

AMERICAN—The Prodigal Daughter, 8 P. M.
BIJOU—The City Directory, 8:30 P. M.
BROADWAY—Panjandrum, 8 P. M.
EMPIRE—Liberty Hall, 8:15 P. M.
FOURTEENTH—The Idea, 8 P. M.
GARDEN—The Other Man, 8 P. M.
GRAND OPERA HOUSE—Hands Across the Sea, 8 P. M.
HARRIGAN'S—Dan's Tribulations, 8:15 P. M.
H. R. JACOBS'—Still Alarm, 8 P. M.
HERRMANN'S—Mrs. General Tom Thumb.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Faust and Ophelia, 8 P. M.
LYCEUM—The Maid of Bath, 8:15 P. M.
NIBLO'S—Trip to Mars, 8:15 P. M.
PALMER'S—1492, 8:15 P. M.
PEOPLE'S—Mavourneen.
STANDARD—Jane, 8:15 P. M.
STAR—Othello and Julius Cæsar, 8:15 P. M.
POST PASTOR'S—Varieties, 8 P. M.

BROOKLYN.

AMPHION—The White Squadron.
COLUMBIA—The Sportsman.
EMPIRE—Captain Herne, U. S. A.
NEW PARK—A Comedy of Errors.
NOVELTY—Rosary Eve.
PEOPLE'S—The Duprez American Company.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

WOMEN'S rights are not a topic with the women of the theatre, because on the stage woman is enjoying her rights.

THE London *Referee* is informed that E. S. Willard is about to produce Hall Caine's long-talked of tragedy, Mahomet, "upon a scale of unparalleled magnificence." This scale would appropriately include a mountain, but we are so pleased with Mr. Willard that he will be welcomed as the prophet without any such great evidence of scenic faith.

THREE veritable elephants are doing a comic "turn" in the London Pavilion. Such are becoming the uses of vaudeville. To the American manager given to importation, yet who is not wholly conversant with the structural quality of the place of amusement named, it will be a kindness to remark that the Pavilion is not a tent mundanely hued, but a regular building whose floors have been strengthened to accommodate the great weight of this attraction. And before such American manager here engages the pachyderms he should see to it that his stage is well bolstered.

A LONDON paper given to pictures illustrates in various forms W. S. Penley, W. S. Penley's family, W. S. Penley's horse, W. S. Penley's cart, W. S. Penley's hall, W. S. Penley's dining-room, W. S. Penley's organ-room, W. S. Penley's yacht, and other things that are W. S. Penley's, accompanied by explanatory text. Thus we see what a single successful comedy produces in but a single direction. And what wonder is it, when such bewilderments are spread before the public, that the beneficiary—as history records has happened in some cases—should himself become so bewildered as to forget the normal size of his hat?

PERSONAL.

O'Neill.—James O'Neill will give a special performance of Richelieu on Friday night in Worcester, Mass.

Ward.—John F. Ward, the eccentric comedian, who was last season with the Potter-Bellew company, has been specially engaged for Glen-da-Lough.

Wayne.—Charles Wayne has ended his two weeks' engagement at Proctor's Theatre. His original contract was for one week, but his specialties were so successful that it was continued. Mr. Wayne appears in Newark this season.

Hall.—Pauline Hall has taken a house at 206 West Seventy-seventh Street. She is moving this week.

Hawkins.—Etta Hawkins, wife of William Morris, will return to the stage next month in one of Charles Frohman's companies. It is nearly two years since she last appeared in public.

Dazey.—Charles T. Dazey's play, In Old Kentucky, is one of the genuine winners of this season. Last week in Harlem—in *Harlem*, let it be clearly understood—the piece played to large business. There is a probability that In Old Kentucky will go on for a run at a downtown theatre. Negotiations are now in progress.

Davenport.—Nellie Davenport, the leading actress, informs The Mirror that she will call herself "Thalia" hereafter.

King.—Emmet C. King has been engaged by Charles Frohman to play Ned Bandle in Chums, Jane's curtain-raiser. He appeared at the Standard last night.

Miller.—Charles Miller now has charge of the dramatic department of the Salt Lake City *Herald*, and he is making it especially bright and interesting. Mr. Miller is also the correspondent there for the *Clipper*.

Mason.—"Jack" Mason is writing a play which he will produce next season. It will be a melodrama, with a vaudeville entertainment introduced. Its title will be Katy and the Commodore.

Howard.—Bronson Howard has arrived in Detroit. He will remain there until the middle of October when he will return to New York. It is not likely that a new play from his pen will be produced until next season.

Marbury.—On Monday Elisabeth Marbury returned from Philadelphia, where she visited Elsie De Wolfe.

Shaw.—Mary Shaw has not been engaged for Drew's company as stated in The Mirror a couple of weeks ago. Miss Shaw has not had negotiations with that organization. "An amazing proof of the circulation of The Mirror," writes Miss Shaw, "is found in the fact that every person I know in this city has asked me, 'Are you not going with John Drew?' and every letter from friends outside conveys the information to me." Miss Shaw has not yet made an engagement for this season, but we hope soon to be able to place her in such an organization as her artistic merits entitle her to [illegible] an accurate paragraph before long.

Martin.—Olive Martin has tendered her resignation from the Carroll-Johnson company, to take effect next Saturday night. Miss Martin is a clever actress and an attractive woman.

Goodale.—George P. Goodale continues to uphold the cause of dramatic art in an able and vigorous manner in the columns of the Detroit *Free Press*. Mr. Goodale's criticisms have all the ardor and interest of a youthful lover of the stage, for during all the years that he has written reviews of plays and players he has retained his quality of appreciation and enthusiasm.

Fiske.—Stephen Fiske says of the Convent of the Sacred Heart episode in the *Spirit of the Times*: "Practically the absurd regulation amounts to nothing. There are plenty of convent schools quite as good as that of the Sacred Heart, and there are children of actors in almost every one of them, here and abroad."

Perosi.—Ivan Perosi has been made a hero by the press of Oregon, Ill., for gallant assistance during the recent burning of the old Machine House in that city. Mr. Perosi, whose performance of the husband in Lillian Lewis' production of Therese Raquin met with great praise in Chicago and New Orleans, remained in Oregon to complete some portraits he was painting in oils. He is a son of the well-known dramatist, Captain Alfred Thompson.

Dodson.—That capital character comedian, J. E. Dodson, will return to this country with the Kendals. He will play the part of Mr. Cayley Drummle in The Second Mrs. Tanqueray. Mr. Dodson is a great favorite with the Kendals' audiences here.

Klein.—Charles Klein has entered into an agreement with B. D. Stevens and De Wolf Hopper whereby he is to furnish them with the libretto of a comic opera. The subject is a novel one. Mr. Hopper to play the part of a Spanish Viceroy in the Land of the Incas (Peru). It is probable that Bandmaster Sousa will write the music.

KATHRINE CLEMMONS.

To succeed, ability and determination are essential. These qualities are expected in man and admired in woman, and when they are possessed by a young woman of twenty-two, keen interest is aroused. Kathrine Clemmons, whose portrait appears on our front page, is the young woman to whom these remarks apply. Miss Clemmons has just made a successful appearance as a star in the play, A Lady of Venice, which was produced at Albaugh's Grand Opera House, Washington, on Monday, Sept. 18.

Miss Clemmons, although born in Illinois, spent her early life in California. She comes of a distinguished family. One of her immediate paternal ancestors was Colonel Thomas M. Kilpatrick, the founder of the Normal School system in Illinois. He was a noted public lecturer and the Whig nominee for Governor in 1846. At different times he was a member of both houses of the legislature. Colonel Kilpatrick was a warm personal friend of Lincoln. It was in the battle of Shiloh, gallantly fighting for the Union, that Colonel Kilpatrick met his death. Colonel E. Sells, the Mexican War veteran, is an uncle of Miss Clemmons on her mother's side. He was Secretary of the State of Iowa, and also Secretary of Utah under President Harrison's administration.

Miss Clemmons' early dramatic education was by private instruction in Boston, where she studied for two years. Later, she went to Europe, where she devoted herself to assiduous study for five years. Among her instructors on the other side were Emile Benke, Walter Lacy and Herman Vezin, all noted instructors in the dramatic art. To Henry Irving Miss Clemmons owes a debt of gratitude. It was he who gave her every encouragement to continue her studies, and the results of her close application were successfully demonstrated when she starred in the English provinces and latterly by the unqualified personal success she made in Washington last week.

From childhood Miss Clemmons has shown an aptitude for the stage. In San Francisco she benefited by the instruction received from Mrs. Melville Snyder, mother of Emily Melville, the prima donna.

As an amateur Miss Clemmons was always a success. During her sojourn in London she appeared before a very fashionable and critical audience, which included Henry Irving and Ellen Terry. Miss Terry warmly complimented her.

Miss Clemmons is a beautiful woman. She is a natural blonde; her features are mobile and classical; her expression frank and cheerful, and her eyes are blue. Her figure is delicate and she is the personification of grace. Her voice is musical and sympathetic and her enunciation unusually distinct. Miss Clemmons is a linguist and speaks several languages fluently. She is an enthusiastic horsewoman and can handle a four-in-hand in a manner equal to the most expert whip.

Miss Clemmons seems to have every qualification to make her a successful star and she promises to astonish the public when she comes to New York as she has astonished that of Washington.

MR. REIST'S TOUR.

Mr. Larry H. Reist, who has been identified with the business department of The Mirror since January last, left town yesterday on a two months' tour in the interests of this paper.

Mr. Reist will visit Buffalo, Detroit, Chicago, Milwaukee, St. Paul, Minneapolis, St. Louis, Kansas City, Cincinnati, Washington, Baltimore, and Philadelphia, and every intermediate city and town of theatrical interest. He will send special letters every week that will contain information of value to managers.

Mr. Reist is known by the great majority of theatrical people along the route that he will travel and among the few that have not yet had the pleasure of meeting him we bespeak a hearty welcome. Courtesies extended to him by managers, correspondents, and others will be duly appreciated by The Mirror. Mr. Reist is an Elk, a Knight of Pythias, and a member in high standing of other well-known organizations. His enterprise and ability have been demonstrated during the many years that he has been connected with theatrical management, both of theatres and companies, and as our special envoy he is charged with numerous and important duties.

The places embraced in Mr. Reist's route this week are: Yonkers, Peekskill, Newburg, Fishkill, Poughkeepsie, Hudson, Catskill, Albany, Troy, Cohoes, Saratoga, Amsterdam, Fonda, Herkimer, Utica, Rome, Oneida, and Syracuse. After this week Mr. Reist's route will appear regularly in our Dates Ahead department.

LEFT PENNILESS BY HANLEY.

Harriet Anbry was left penniless in Buffalo by Lawrence Hanley, with a hotel bill to pay. She was prevailed upon to go with the company from Boston she says, until Hanley could get some one to take her place, that she was to leave Buffalo on Saturday night to return to Boston, the company going to Richmond; that salaries had been promised, but not paid, and as she knew there would be no time after the performance to return to the hotel, she declined to permit the removal of her baggage until her board bill was paid; that Mr. Hanley left her at the hotel, promising to return in half an hour; that the company played that night without Miss Anbry, and Hanley and the company left town, he not only not having returned to the hotel as promised, but also failed to send Miss Anbry any word. Thus she was left a stranger in a strange city, with an unsettled board bill and without a cent in her possession.

Manager Q. Charles Ball has good open time at San Carlos Opera House, Key West, Fla.*,*

REFLECTIONS.

Above is a picture of Walter Perkins as Sam Delafield in Men and Women. Of Mr. Perkins' performance, the New Orleans *Times-Democrat* said: "Walter Perkins handled the comedy work of the production in that exquisitely careful way which delights the heart of the artistic theregoer." The Atlanta *Herald* said: "Walter Perkins' Sam Delafield was decidedly good. This young comedian has discovered the secret that has made Stuart Robson and so many actors of that class. He evidently appreciates the value of an idiotic look as a foil to set off snap and wit."

Marie Jansen in Delmonico's at Six will appear at the Bijou on Nov. 6. To judge from the accounts of the production in the Louisville papers, the comedy has made a laughing success.

Lydia Yeamans-Titus in Ups and Downs played a very successful engagement last week in Memphis. The prospects of this very clever star are bright for a prosperous season.

Advices from the South are rather discouraging. The season has not opened well in that territory, and general business there is said to be dull.

Richard Mansfield, in an address to a Boston audience last week, stated that he intended to produce many of Shakespeare's plays, among them The Merchant of Venice.

James N. Clark has bought a comedy-drama by Sardou which will be produced this season with a special cast.

Jeannie Winston and Eric Braddon have been "doing" the Yellowstone Park.

Josh E. Ogden, who is Kathrine Clemmons' advance agent, speaks enthusiastically of his star and the success of her brilliant production of A Lady of Venice in Washington last week.

Blue Grass, which was so favorably received in Philadelphia, Buffalo and Jersey City on its preliminary tour, will begin its regular season on Oct. 3. Manager Farren has secured the services of Branch O'Brien as advance man, and in this selection, as in other ways, he has shown good judgment.

One of Ramie Austen's most thrilling scenes in By the World Forgotten was spoiled in Cincinnati, the other night, when one of the local children engaged for a scene in the play thrust her little head through a snow-bank (profile) and cried to her sister, also supernumerary: "Sal, look! there's Pop." She had caught sight of her father, and the filial feeling overcame even stage fright. The curtain was rung down upon laughter out of place.

"Dorothy," who was well known as the manager of Regaloncita, and as an earnest advocate of the measures to restrict the unjust operations of the law under which the Gerry Society works, has suffered a four months' illness which has left her a cripple. Friends have arranged a benefit for her to take place at the Park Theatre on Oct. 8, when a strong and attractive bill will be presented.

"The onward march of The Mirror is truly wonderful." J. F. Pryor, Alexandria, Va.

Says London *Vanity Fair*: "No modern realistic play has yet been received with favor by Americans. The personality of Mrs. Brown Potter did not reconcile them to the rigors of Therese Raquin and they jeer at Ibsen. The fact increases the curiosity with which we await their reception of The Second Mrs. Tanqueray. The popularity of Mrs. Kendal in America will assume an attentive hearing, but American theatrical taste regarding serious dramatic work is still tainted by a decided Puritanical bias, which may assert itself vigorously when the life history of the uncompromising Paula Ray is first set out in all its terrible reality." It is true that American taste is opposed to indecency on the stage, and no true American would have it otherwise. It is also true that such dull plays as A Visit and A Doll's House are not welcome here.

Louise Allen has composed the music and Bertha Creighton the words of a new song to be sung by Miss Allen for the first time in public at Wheeling, W. Va., on Tuesday, Oct. 3. Miss Allen will introduce the song in the second act of The Burglar.

"The best play seen in Philadelphia for years."—*North American.*

ELLIS, BRADY AND GARWOOD'S

Grand Romantic Play.

DARKEST RUSSIA

BY H. GRATTAN DONNELLY.

Produced at Chestnut Street Opera House, Philadelphia, Sept. 18, 1893, scoring a success of the most positive kind, and playing to larger receipts than any attraction in the city.

Mounted and Costumed in a lavish and striking manner.

Everything carried complete.

"DOWN ON YOUR KNEES, AND ASK FOR PARDON!"

THE COMPANY:

Edgar L. Davenport,
M. J. Jordan,
Harry Hawk,
C. H. Riegel,
David R. Young,
George T. Lynch,
Selma Herman,
Louise Rial,
Mme. Carina Jordan,
Alma Strong,
Charles Dade,
John C. Ellis,
Richard Brown,
Arthur Clark,
Alexander Johnston,
and others.

C. J. WALKER, Advance Representative.
ALVIA HERMAN, Treasurer.

The hit so pronounced and emphatic that Messrs. Nixon and Zimmerman have booked a return date this season.

PRESS OPINIONS.

"The most pretentious and important play that has yet come from the pen of H Grattan Donnelly."—*Philadelphia Press.*

"The play is a particularly strong one and ranks among the most satisfactory efforts of recent dramatists. The audience demanded curtains at the end of each act and when the third act was ended the curtain had to be raised four times, and at the finish of the play it was repeated."—*Evening Bulletin.*

"Elaborate stage settings, costumes strictly Russian, and an excellent cast were noteworthy features."—*Philadelphia Record.*

"The production was an auspicious occasion for the theatre, the play and the company."—*Philadelphia Inquirer.*

"The situations are neither strained nor unreasonable and the powerful climaxes are approached by rational passages of dialogue and incident."—*North American.*

"The audience filled all parts of the house to overflowing. The scenery was grand and the costumes magnificent."—*Philadelphia Times.*

"The large audience evinced satisfaction with the performance and followed intently the development of the story."—*Public Ledger.*

"The audience was large and very enthusiastic and the play will render good returns."—*Evening Telegram.*

"The costumes were splendid and appropriate and the stage settings impressive."—*Evening Star.*

"Darkest Russia has good prospect for a long life."—*N. Y. World.*

BROTHERS IN EXILE.

"DON'T SHOOT!"

SIDNEY R. ELLIS, Manager, Permanent address, 300 W. 116th St., N. Y.

TELEGRAPHIC NEWS

CHICAGO.

A Very Full Town—Theatres All Prosperous—The Unlucky Thirteen—Hall's Entertaining Gossip.

[*Special to The Mirror.*]

CHICAGO, Sept. 25.

I was born in this city and have lived here all my life, but up to this time I have never seen the town so full of people, and, incidentally, of the rural kind, popularly known as the jay. He is here in great numbers to see the Fair, and he finds time to attend the leading theatres, but as his money is as good as that of anyone else, the managers hail him as a welcome visitor. He always carries his grip with him, and this grip is made of what looks like alligator skin at a distance, but which is plainly papier maché at short range. I have often thought how fortunate it has been that we have had no rain here this Summer. Those grips would never stand a sharp shower. America at the Auditorium catches these jays, and Willard Adams would like to give hourly shows. Any man hates to be compelled to refuse money, as he is at every every performance. There is talk of daily matinees, and I guess they will come to pass.

Talking of the Auditorium reminds me that John Bairstow, who built the stage there and who runs it now, had a birthday the other day. I will not state his age as he is sensitive on that point. Well, his boys are an ingenious set and it was no trouble for them to procure a key to his private office. This done, they rolled in a fine desk in place of his old table, and then they hid behind flats and drops to wait his coming. He came, he saw and then he said: "Wot'll ye 'ave?" And the boys went out and took "the same."

Tom Prior, of the Trocadero, who broke his leg in New York City, is rapidly recovering and will soon end his long run with "the original New York cast" which has encased the limb for many weary weeks. Max Godenrath, of the Schiller, who helped Tom out on his benefit and who is himself laid up for repairs sustained in that awful railroad wreck, is also getting better and will soon be out. He will benefit at the Schiller on Oct. 1 during the run of Lady Windermere's Fan.

Apropos of that accident, I am reminded of a little dinner given here within the year by Frank Murray and his wife and daughter. There were present Manager and Mrs. Anson Temple, George W. Cone wife and daughter, Charles Graham, of *Harper's*, with his wife and daughter, and my better half and myself—thirteen in all. Charlie Graham noted this and rigged up a dummy for the fourteenth chair. Anson Temple sat next to this dummy, joked about it, and was the first to arise from the table.

I am not superstitious, and I do not believe in this, neither do I believe Diplomacy is a hoodoo, for it packed the Schiller last week, and the Coghlans presented it before a great house to-night. Yet there are actors who think Sardou's play responsible for the financial stringency and the recent railroad wrecks.

Comedian W. H. Crane, a great favorite here, opened to-night at McVicker's for a run, presenting Brother John to the capacity of the house. It is in for big money, I am sure.

Over at the Columbia The Wife was revived to-night after the Lyceum company had given The Charity Ball to big houses for two weeks. The organization remains until Henry and Ellen open at the Columbia Monday.

Frank Williams, manager for Felix Morris, is here to arrange for the comedian's opening at the Schiller as a star on Oct. 2. Already all of the boxes and many seats have been spoken for the first night. The engagement is for two weeks and then comes Lady Windermere's Fan.

Mr. Willard closed a remarkably successful engagement at Hooley's Saturday night, and Evans and Hoey played The Parlor Match to the capacity of the theatre last night. Next Monday they will be followed by Coquelin and Hading for four weeks.

Artist A. W. Street, of Hooley's, has just displayed a fine, new drop-curtain. Mrs. Hooley's name now appears on the house bills as proprietor and manager, with Harry J. Powers in his old place as business manager.

Sol Smith Russell continues to find Peaceful Valley a great card at the Grand, where it packs the house nightly, and the same may be said of Ali Baba at the Chicago Opera House, where Sinbad is announced for revival next month.

There is a deplorable scarcity of roller chair boys at the Fair now, and that no doubt accounts for seeing one Tom Jefferson pushing his wife about the grounds the other day. This man Jefferson is the one who accepted the invitation of Glen McDonough to see his play, The Prodigal Father, occupied front seats with him, and then, after Carmencita danced between the acts, he arose, applauded wildly, and cried: "Another! another!" It was a mean trick.

Business at the Trocadero is enormous and Sandow continues the chief card. At the Grotto next door the attendance is also large. My friend Tombstone Thompson, of the Whitechapel Club, is now doing the press work for the Grotto.

Buffalo Bill's Wild West has given over three hundred consecutive performances, and will continue to pack the arena until after the Fair.

The Dazzler had a big week at the Haymarket and opened under difficulties, as the wardrobe did not arrive and the people had to appear in their street clothes. Last night The Span of Life opened there to a corker. E. E. Zimmerman represents this potent attraction. He is the man who was approached once by a friend, who asked for the loan of the price of a shave, whereupon the manager handed the applicant a razor and said he had no change.

Charlie Rector and Walt Williams have opened a new resort opposite the *Tribune* office, and there I can find many theatrical people every day.

Helen Tracy's daughter, Virginia, whose home is in this city, has been traveling with her mother in Aristocracy, and is the understudy for Miss Walsh. She was called upon at short notice in Denver not long ago to play the part, and she received some very fine notices. That she will be a clever actress no one doubts.

Grace Thorne and Fraser Coulter had a fine opening in The Lights o' London at the Windsor yesterday, and will do a big week. Oliver and Kate Byron follow them.

Manager Ben Leavitt has been sued again for $25,000 by Bruno Kennicott, who used to manage the Windsor.

Openings at the other houses yesterday were: John L. Sullivan in The Man from Boston at Havlin's; The Pulse of New York at the Alhambra; Corinne in Hendrik Hudson at the Academy of Music; By the World Forgotten at the Empire; The Diamond Breaker at the Clark Street Theatre; Minstrels at Haverly's Casino—Eden Musee; vaudeville at the Isabella, Lyceum, Olympic and Park Theatres; and the May Russell company at Sam T. Jack's.

Jessie Bartlett Davis left here last week to join the Bostonians. Her terms were finally accepted.

The other night Manager Will Davis went over to the Haymarket and when on the stage he missed an employé. "Where's 'Big Jim?'" he asked the back door-keeper. "At the World's Fair," was the reply. "Can't he get enough of the World's Fair in the day time?" asked Will. "Oh, he's working out there all the time now," said the door-keeper. "What is he doing?" inquired the manager. "He's a Laplander," was the reply. And he is, all dressed up in furs.

I see that the English Military Tournament has caught on in New York city. It is a good show and I thought it would do well there. Here there were too many big attractions opposed to it. "There's only one Chicago."

"BIFF" HALL.

PHILADELPHIA.

A View of Attractions in the Quaker City's Many Theatres—New Ones and Plans—The Algerian.

[*Special to The Mirror.*]

PHILADELPHIA, Sept. 25.

The Empire had a fashionable if not a strong financial week with Joseph. To-night the house is full to witness The Prodigal Father.

The Broad Street Theatre opened the season with The New South, in which Mr. Grismer and his talented wife, Phoebe Davies, have strong parts. To-night Kathrine Clemmons is making her first appearance in the city. The play is A Lady of Venice, and the company of the best. Among the latter are Clarence Handyside, W. B. Arnold, Erskine Lewis, Helen Russell, Effie Germon and Marion Bender. The scenery is magnificent, and the play is gorgeously mounted.

The Standard is gradually working up its business to a lucrative standpoint through the production of what may be called popular dramas. To-night the well-worn though interesting Dark Secret finds the house packed, the advance sale already warranting a good week.

The Wicklow Postman at the Walnut did not draw to expectations. To-night the Howard Athenæum company is giving a rich bill to a crowded and delighted house.

The French Folly company, under the management and proprietorship of Robert Manchester, had an excellent week at the Auditorium. To-night Tony Pastor has his inning, and the theatre is crowded to the doors.

The Hallen and Hart Idea did not accomplish the design for which it was brought here. The Dazzler is the bill to-night, and the audience is large.

Darkest Russia did fairly at the Chestnut Street Opera House. To-night The Crust of Society is opening the season, with Zeffie Tilbury and Elita P. Otis in the leads. These ladies change their roles on Thursday night.

The National, with Siberia, has had a grand week. The Bottom of the Sea, Webster and Brady's spectacular drama, has a big house to-night.

The Bijou, after a heavy week, changes its bill to-night and presents vaudeville.

Manager Jack's Eighth Street Theatre had a very strong card last week in Julia Gregory. The theatre is full to-night and the bill is a strong one, headed by the Nihbe Spectacular Burlesque company.

Forepaugh's Theatre, with A Fair Rebel, drew good attendance, and the stock company gave an admirable exhibition of their power. Especial praise is due George Learock, Fanny McIntire, Samuel Edwards, Arthur Buchanan, and Edward W. Tannehill. These artists also deserve mention: Jessie Bonstelle, Goldie Edwards, and Mary Davenport.

The Park opened its season to-night with Marie Tempest in The Algerian, De Koven and MacDonough's new comic opera. This is its first production on any stage, and at the dress rehearsal it went with a deal of musical force and beauty. The Park is more than packed. People have been turned away in scores, and it looks from present appearances that The Algerian will be a "go."

Following is the cast of The Algerian. The story of the opera, though radically different from the story of the book, was suggested by an incident in Alphonse Daudet's "Tartarin of Tarascon." Celeste, Miss Marie Tempest; Colonel Paul Lagrange, Julius Steger; Macquart, A. H. Wagner; Suzette, Adele Ritchie; Claire, Bertha Bayliss; Marie, Rose Pigman; Jean, Nellie Braggins; Tartarin of Tarascon, Max Figman; Prince Gregory, Joseph Herbert; Mitaine, Ben Lodge; Selli, James S. Matlitt; Hassan, Frederick Kelly; Dancing Girl, Nanette Lascelles.

The opera made a great hit to-night and everybody is already humming Tempest's song in the first act.

The Grand Opera House will terminate the Summer season of grand opera on Sept. 30. It has been the most successful of any Summer engagement ever known in America. Never until this year have the receipts been sufficient to pay the company. Now, the management is probably fifteen hundred dollars ahead of all credits. The engagement of Madame Materna, the Wagnerian exponent was a success. Friday night when Lohengrin was repeated, the receipts must have been near five thousand dollars. Materna's voice is powerful, but worn. An artist who can sing every night against a brass band is sure of a home in heaven. The greatest bill of the season commences to-night with Carmen and ends Saturday night with Cavalleria Rusticana and Trovatore. Madame Natali, America's great prima donna, goes with the company to Baltimore, as does the popular Madame Kronold, and Madame Vetta, if she recovers from her serious illness. The Grand Opera House is filled to-night to witness Madame Kronold's Carmen, which is one of her greatest successes.

The stock company at the Girard Avenue made a hit by their capital rendition of The Buckeye, which brought out Amy Lee in a well-treated part, Mary Jane. To-night the house is crowded to see the first presentation on any stage of Lal. It is written by A. E. Lancaster and is based upon Dr. William Hammond's similarly named romance.

Charles L. Davis did a fair business at the People's with Alvin Joslin. To-night the house is fair, with Walter Sanford in The Power of Gold.

EDWIN RUSHTON.

CINCINNATI.

The Marriage of Emma Vaders—Current Attractions in the Theatres and Professional Chat.

[*Special to The Mirror.*]

CINCINNATI, Sept. 25.

Delmonico's at Six, with Marie Jansen as the stellar attraction, was presented to-night at the Walnut, the audience being exceptionally large, and judging from the enthusiastic reception accorded both artiste and play, the engagement will be a success. Next week, Henry E. Dixey in Adonis.

Aristocracy is more than likely to duplicate its last season's success at the Grand this week judging from the opening attendance. Wilton Lackaye, who rejoined the company here, was tendered an ovation, and the work of William Faversham, Blanche Walsh, Frederic Bond, and May Hampton came in for most favorable recognition. Next week, The Girl I Left Behind Me.

The stay of The Railroad Ticket at Havlin's was prolonged one day by reason of the Kate Claxton company's inability to arrive Sunday, and despite the fact that the play had been presented during the week the attendance yesterday was large. Kate Claxton is the attraction to-night in The Two Orphans. Next week, Dockstader's Minstrels.

The Police Patrol, with its sensational accompaniments, was an attractive card at Heuck's yesterday, the theatre being packed. The cast embraced Charles Chapelle, H. W. Bryant, Marie Haynes, Sam Russell, Grace Burton and J. Fleming, and was satisfactory in its entirety.

The opera bill at the Fountain this week is Robert Macaire; or, The Two Thieves, a version of Erminie, with Ethel Vincent in the leading role.

At Harris' yesterday The Fast Mail was applauded. The play was satisfactorily cast and staged.

Harry Williams' Own Specialty company packed the People's twice yesterday, and gave one of the most attractive vaudeville shows of the season.

Frank McNish is no longer connected with The Actor's Holiday company, and Lew Bloom, late of that troupe, is filling an engagement at the Fountain.

Colonel R. G. Ingersoll will lecture at the Pike under Harry Ranforth's management on Oct. 11.

The Actors' Holiday company closed here temporarily on Saturday. The play will be rewritten, the company reorganized and the tour resumed in four weeks.

Emma Vaders, the well-known actress, until recently Thomas Keene's leading lady, was married here on Friday to Dr. D. W. McKenzie of Indianapolis. Squire James, of the Probate Court, performed the marriage ceremony.

JAMES M. DONOGHUE.

ST. LOUIS.

A Feast of Melodrama—Patent Applied For, The Tornado and The Operas—Notes.

[*Special to The Mirror.*]

ST. LOUIS, Sept. 25.

Cold weather resulted in large houses at all the theatres here yesterday.

Patent Applied For came to the Hagan this week and opened last night to a fine audience. There are many startling features and climaxes in it, and the mechanical features are also remarkable. The company presenting it are excellent.

The Girl I Left Behind Me began its second and last week to-night to a big audience at the Olympic.

At the Grand Opera House last night Lewis Morrison opened in his well-known version of Faust to a large audience.

The twin stars, William and Willard Newell, presented their realistic melodrama, The Operator at Pope's, for the first time in the city to two big audiences yesterday. There are several startling mechanical effects presented, such as a railroad wreck, boiler explosion and a shipwreck that are very realistic. The company is fully capable.

The Tornado, full of thrilling situations and exciting incidents, opened at Havlin's yesterday and drew good audiences.

The City Sports opened to good audiences at the Standard Theatre yesterday.

George Dunlap is in town in the interest of a patent beer faucet.

Laura Moore, who has been East during the Summer, is expected in St. Louis the last of this week on a visit to friends.

Will Walters, treasurer of the Grand Opera House, arrived home yesterday from New York.

W. C. HOWLAND.

PITTSBURG.

Charles A. Gardner, Robert E. Graham, The Black Crook and Other Attractions Successful.

[*Special to The Mirror.*]

PITTSBURG, Sept. 25.

Charles A. Gardner in The Prize Winner opened at the Bijou Theatre to-night to the capacity of the house, and made a hit with his new play. The week is pretty well sold. White Slave follows.

At the Grand Opera House, Robert E. Graham presented After the Ball to a large-sized audience, and the favorite comedian received an ovation. The company is strong. Next week, A Fair Rebel.

The Black Crook opened to-night at the Alvin Theatre with a rush that bids fair to continue the weeks of its engagement.

At the Duquesne Theatre A Trip to Chinatown opened to good business. Advance sale good. Digby Bell follows in Tar and Tartar.

The usual Monday night crush was repeated at the Academy of Music to-night, where Fields and Hanson opened. Weber and Field's company next week.

Edwin Arden's Eagle's Nest was given at Harris' to-night to a large-sized audience.

Mme. Scalchi closed her engagement at the Exposition on Sept. 23. Gilmore's Band has been secured for three weeks.

EDWARD J. DONNELLY.

BOSTON.

This Week's Attractions Features—Gus Hall to Die—A New Music Hall Notes.

[*Special to The Mirror.*]

BOSTON, Sept. 25.

At the changes of bill at the Boston theatres to-night three brought plays which had never been seen in Boston before. Of these three the most interesting was at the Boudoin Square, where The Land of the Midnight Sun was given. Since the piece was tried in New Jersey a week or so ago, much condensation has taken place, a great improvement being the result.

The piece is one of the strongest melodramas played here for a long time, and the house was crowded. The mounting was wonderfully fine, and the acting of even excellence. William Harcourt took the honors, but Laura Alberta, Maude Miller, Logan Paul, and Cryptie Palmon were well received.

Glen-da-Lough's reputation, made in other cities, served to draw a large audience to the Columbia to-night. J. K. Murray and Clara Lane, who have many friends in Boston, had not played here for several seasons, and as a result there was much interest. F. Nichols Crouch, the venerable composer of "Kathleen Mavourneen," conducted a part of the evening.

The theatre was packed to the doors and the audience was delighted.

The Pay Train, with its many thrilling stage effects, served to introduce Florence Bindley to a large audience at the Grand Opera House to-night, this being the last engagement before the return of the stock company in Rosedale.

E. S. Willard was the last star of the Spring season at the Tremont, and is the first of the Fall at this house, which has replaced the light Summer draperies and chairs with those ordinarily used. Wealth was the bill to-night, but The Professor's Love Story is given later in the week.

It is a matter of regret that this week is the last of The Fencing Master at the Hollis Street, for a more delightful performance has not been seen here for many seasons. Laura Magleson's success has been a double one, for the ovations which she has received upon the stage have been accompanied with social attentions greater than those accorded to any artist who has visited here for years.

Venus at the Park starts in on its third week successfully, and every indication points to a continuance of this favor indefinitely. To-night a new ballet is introduced in the second act, under the direction of Joseph C. Smith, who gives a solo dance. One or two changes in the cast are contemplated to improve the performance.

Olga Ball has retired from the cast of Prince Pro Tem and has gone to Poland Springs, Me., accompanied by her mother. It is said that the retirement was in accordance with the orders of her doctor. A number of changes in the second act were made to-night, the performance being improved thereby. There are now four dukes instead of two, as at first.

During the past week two ex-Mayors of Boston attended The Black Crook at the Boston, and spoke in most delighted terms of the grace of the ballets and inimitable grotesqueness of Paquerette. They voiced the sentiments of the theatregoers who pack the house nightly.

According to what Richard Mansfield says, he intends to abandon his old repertoire, and, after this week at the Globe, Boston theatregoers will see him no more in his familiar roles. He intends to produce The Merchant of Venice and will follow it with other Shakespearean and historical plays. Business has been good at the Globe, although The Scarlet Letter was not liked.

At the other houses the attractions of the week are: Bijou, Edwin Hanford in The Shamrock; Howard Athenæum, Jay Hunt in Our Boarding House; Lyceum, London Theatre company; and Palace, William Muldoon's Athletic company with E. L. Williams' Me and Jack.

Boston bids fair to have a genuine mus-

NEW BASTABLE THEATRE Leading SYRACUSE Playhouse.

Handsome, Modern and Convenient. Ground Floor

FREDERIC BASTABLE, Owner. FRANK D. HENNESSY, Lessee and Manager.

AMERICAN THEATRICAL EXCHANGE.

hall of the English stamp. A company has been organized to remodel the Arena, which has always been an elephant on the hands of its proprietors, rename it as the Alcazar, and present the best of variety performances there to the accompaniment of light drinks—if a license can be obtained—and cigars. Features of the interior changes are a circle of twenty-five private boxes, each with a private apartment at the rear, and a grand promenade twenty feet wide all around the interior of the gallery floor. A supplementary scheme is the organization of a vaudeville club, for whose exclusive benefit the Monday night performances will be given. It is expected that the new house will be open by January. Under the new scheme the place should prove very popular, for its location is one of the best for an amusement resort.

It must not be inferred that Dr. Addison D. Crabtree's new drama, Mosswood, is entirely a Southern play. The action of the first and last acts takes place in Mt. Pleasant, a suburb of Charleston, but the second is on board the steamship *Union* entering New York harbor, the third at a Niagara hotel and the fourth in the parlors of La Grande Place in New York. Dr. Crabtree desires to stage the piece in New York or London but one of the best managers in Boston has talked with him about bringing it out.

A warrant has been issued for the arrest of Nelson A. Morkill, the missing ex-business manager of the Globe. He is charged with the embezzlement of $12,000 from L. A. McIntosh and Company, by whom he was employed. His whereabouts are unknown.

Among the possibilities later in the season at the Museum are L'Enfant Prodigue, given by the French company now in New York, and the production of a new opera which E. Jakobowski has completed.

On account of the continued illness of Olive Homans, Manager A. H. Dexter has been compelled to engage a new child for Rosedale. He has secured little Olive Smith, who was last seen here with Richard Golden.

William Seymour's vacation is over and he has returned to his post at the Tremont.

Bertoto returns to the Palace for another long engagement beginning next week.

John B. Schoeffel has gone to Chicago to arrange, it is understood, for the production of America in this city some time in the indefinite future.

James Gilbert has received congratulations over the success of his just ended opera season at Lowell. He will play a longer season next Summer.

At the auction sale of Symphony Orchestra rehearsal seats to-day the highest premium was sixty dollars each on three seats.

Madge Alphabet is a recent engagement for Prince Pro Tem. Emma De Weale has left Boston to play leading juveniles, supporting Maude Hillman.

Business Manager F. E. Piper has returned to the Park from his vacation.

Continuous performances are no longer given at the Howard. Two shows are given a day, and pass out checks are given—to the great delight of saloon keepers on the street.

It is probable that The People's King will be produced during the season at the Grand Opera House with Joseph Haworth in the principal role.

JAY B. BENSON.

WALKER, LONDON.

[Special to The Mirror.]

ALLENTOWN, Pa., Sept. 25.—James T. Powers produced in this city to-night for the first time in this country J. M. Barrie's comedy, Walker, London, and there is no doubt that he scored a success in the leading role, that of Jasper Phipps, a London barber. This young man, who is about to marry Sarah Riggs, the lady of his choice, resolves to have a week's outing prior to assuming matrimonial bonds. With the assistance of a Thames River boatman he pulls out of the water a young lady who has fallen overboard from a skiff and accompanies her to the boat-house occupied as a Summer residence by her family. There he introduces himself as Colonel Neil, an African explorer, and regales the family with bogus accounts of the exploits in the dark continent. The young women flirt with Jasper, and he soon finds himself engaged to marry several of them. Sarah Riggs, in her search for the missing barber, visits the house boat and encounters Jasper, who makes her believe that she is responsible for all the trouble and sprits her away, giving his address to the family as "Walker, London," a slang designation given to confuse identity.

WILLIAM KINCAID.

MR. MANTELL'S RESPONSE.

[Special to The Mirror.]

MEMPHIS, Tenn., Sept 24.—THE MIRROR representative called on Robert Mantell at his hotel to-day in this city and asked if he desired to make any statement or answer to the interview of Mr. Proctor in last week's MIRROR. "None at all," replied Mr. Mantell good-naturedly. "No answer is required. The lost have been found. I have heard from my managers. The accumulated profits gathered in fields where others lost have been forwarded to the missing managers and I am now too busy corralling additional profits to discuss the past. But I wish to congratulate THE MIRROR on its efficacy as an advertising medium, for as a discoverer it excels Stanley and is not so expensive. Through its columns I located my managers, who seemed as irretrievably lost in New York as were Livingston and Emin Pasha in the wilds of Africa, and it did it the first dash out of the box."

H. K. SUTTON.

A SUCCESSFUL OPENING.

[Special to The Mirror.]

KANSAS CITY, Mo., Sept. 25.—The new Ninth Street Opera House was brilliantly opened to-night under the management of T. H. Winnett. Great admiration was expressed for the new theatre both before and behind the curtain. The Ensign was well presented before a large audience, people being turned away. The house is admittedly the finest theatre in the West.

FRANK B. WILCOX.

WELL EQUIPPED.

The Boston Grand Opera company is one of the best equipped organizations on the road. The principals, among whom are Eva Cummings, Helene von Doenhoff, and Miss Gregori, also include the famous originator of the role of Canio in the great operatic success, Pagliacci, Chevalier Montegriffo, W. Ganor, and other well known artists. A large chorus of picked voices is now rehearsing, and the orchestra will be under the direction of Maurice Gould, formerly of the Metropolitan Opera House.

The repertore will be sung in English. The operas in active rehearsal are Lohengrin, Faust, Trovatore, Martha, Carmen, Cavalleria Rusticana, Pagliacci and a novelty, Venus and Galatea, by Suppe, the English words by W. G. Day.

The company will make a long tour, and is advertising for dates. C. H. Dittman, formerly of Her Majesty's Opera company, the German Opera from the Metropolitan Opera House, etc., is the agent.

FUNERAL OF MRS. PRICE.

The funeral of Mrs. E. D. Price (Adelaide Emerson) took place on Tuesday morning last at the Little Church Around the Corner. The Rev. Dr. Houghton officiated, and well-known professionals furnished the music. Theresa Vaughn sang "Rest in the Lord;" John Peachey, "There is a Green Hill Far Away;" and "Lead, Kindly Light," "Abide with Me" and "Rock of Ages" were given by a quartette composed of Katherine McNeill, Sotie Romani, John Peachey and S. H. Dudley. The pall-bearers were Joseph Holland, John E. Kellerd, John T. McKeever, William Hatch, Walter Jones and David Belasco. The remains were temporarily interred in Woodlawn, but will be removed to Detroit, Mich., and placed beside those of E. D. Price's mother.

A THEATRE FIRE.

The new Opera House at Canton, Ill., built at a cost of $60,000, was destroyed by fire last Thursday night during a performance of Michael Strogoff by the Baldwin-Melville company. Twenty persons were injured by the fire, but as far as learned there was only one fatally. Peter Curry, an aged man, who was in the theatre with his sons, having been separated from them during the panic and killed. During the battle scene in the third act of the play the scenery on the left of the stage took fire from a gas jet. In the excitement that followed many were hurt while getting out. The building burned rapidly, and the fire involved some adjoining property. The total loss is fixed at $100,000, on which there was an insurance of $35,000. The company lost all of their wardrobe.

LOTS OF LEADS IN ARISTOCRACY.

In Kansas City last week William Faversham played the role of Jefferson Stockton in Aristocracy owing to the fact that Maurice Barrymore had left the company at Omaha and that Wilton Lackaye, who is to succeed him, had not yet arrived. Mr. Faversham is credited with a hit.

The part of Mr. Faversham was acted by S. Miller Kent.

Mr. Faversham will shortly join the Empire Theatre stock company.

J. H. Gilmour is on his way West to play leading business in the company. His re-engagement as leading man of Daniel Frohman's Comedy company will not begin until November.

FAY TEMPLETON.

The reappearance of Fay Templeton in comic opera is looked forward to with pleasurable expectation. She will be the chief figure in an elaborate production of Mme. Favart, under direction of George B. McLellan and David Towers, and be supported by an excellent company.

BIG RECEIPTS.

Manager T. W. Mullaly is excusably enthusiastic about his star, R. E. Graham, who in After the Ball is playing to very large patronage. The receipts at Harris' Academy, Baltimore, for the week ended on Sept. 16 were $4,482.46.

FREEMAN SIGNS WITH HALL.

Max Freeman has been engaged by George McLellan to make the production of C. M. S. McLellan and William Furst's comic opera, The Honeymooners, in which Pauline Hall is to sing. Rehearsals are held, for the most part, at Central Hall.

THE CORNCRACKER.

On Monday, Oct. 9, The Corncracker, by Joseph Arthur, author of Blue Jeans and The Still Alarm, will be played for the first time at the Fourteenth Street Theatre. It is naturally expected to score a popular success.

MISS ORME ANSWERS MR. ROTH.

Ida Orme said yesterday: "I wish to say a few words in reply to Nat Roth's unwarrantable attack upon me in last week's Mirror. In no one of my published statements regarding my suit against John F. Sheridan for breach of contract did I ever mention Mr. Roth's name. I have nothing to do with his affairs and I shall be greatly pleased if he will cease meddling with mine.

"I signed with Sheridan, and I sued Sheridan and got judgment. He is being sued now in London on that judgment. There can be no defence now.

"I never asserted that salaries were left unpaid. No such assertion was ever published. I did say that part of the company, including Messrs. McMahon, Sinclair, James and O'Blein—all foreigners—were left in Chicago without funds to get to New York, although their contracts called for fares to London. Two of these gentlemen called at the MIRROR office and made their own statements to that effect."

THE JOLLIERS.

Ward and Vokes, so well known as "Percy and Harold," will star next season in a farce-comedy called The Jolliers. They signed a contract with George C. Jenks last week for the writing of the piece, and intend to put it on in sumptuous style. They are with Bessie Bonehill in Playmates, and are making a great hit everywhere. Their line of work is original with them. More than half their season is booked already in cities, their business being in the hands of one of the best-known managers in the country. Mr. Jenks is also engaged on The Sideshow, a new farce-comedy for James B. Mackie, who has been starring in Grimes' Cellar Door for some years, and who intends to produce The Sideshow after the Christmas holidays.

THE WOOLLEN STOCKING.

Harrigan's new play, which will be produced in about a month, depicts both low and high life in New York. It is in three acts, and will be called The Woollen Stocking, which is also the name of a coal mine in Pennsylvania. Although the scenes are all local, the stock of this mine forms a prominent factor in the play's plot. Mr. Harrigan will take the part of a boss New York stevedore. The cast will be unusually large, over fifty persons being required, and D. Frank Dodge has painted new scenery for the play, while Dave Braham has written for it five new melodies, which Manager Hanley declares are equal to his best. Mr. Hanley is also enthusiastic about the play, which is in rehearsal.

A PRACTICAL ENDORSEMENT.

Brady, Ellis and Garwood have received from Zimmerman and Nixon, the Philadelphia managers, a letter as follows: "We are pleased to congratulate you on the success, both artistic and financial, of H. Grattan Donnelly's excellent play, Darkest Russia. The production is on such an elaborate scale, and so strictly first-class in every particular, that it should never be given except in first-class houses, and we are glad now to offer you a return date this season in Philadelphia at any of our three theatres."

TO REORGANIZE.

The Streets of New York, under the management of Grant S. Riggs and J. H. Washburn, closed on Saturday night in Albany. "The company were paid in full," said Frank Kilday yesterday. "I shall reorganize the company and take the piece out myself. The contracts made by Riggs and Washburn will be fulfilled by me."

TO STAGE RUSSELL'S OPERA.

Richard Barker, otherwise designated "Papa" and "Groups" Barker, has been engaged by Thomas Canary and George W. Lederer to produce Princess Nicotine, the comic opera which Lillian Russell is to appear in shortly at the Casino. Mr Barker is now at the Broadway rehearsing Erminie for Francis Wilson.

OBITUARY.

The death is announced of Norvell H. Cobb, proprietor of Cobb's Hotel, Washington, D. C. Mr. Cobb was the best known hotel man in that city among members of the profession, large numbers of whom made his house their headquarters and were numbered among his personal friends. He made a special bid for their patronage and he was extremely popular among them. Mr. Cobb was a native of Richmond, Va. His funeral, which took place on Sept. 17 was largely attended, all the professionals in town paying their respects to the memory of the deceased.

Thomas McNeary, manager and owner of Uhrig's Cave, St. Louis, died at his residence in that city Friday morning at the age of fifty-one. He had been confined to his room for several months, with the exception of the opening night at Uhrig's Cave last July, suffering from a complication of disorders, among them paralysis and heart trouble, so that his death was no surprise. This last season the active management of the Cave has been in the hands of his brother, Frank McNeary. Mr. McNeary was a bachelor, and his only heirs are his two brothers, John, in the construction business, and Frank. The estate is worth at least $200,000.

PROFESSIONAL DOINGS.

Harry Weaver, Jr., joined Robert Mantell's company at New Orleans.

The newspapers in Albany and Troy highly praised Edward Vroom's acting in his version of Ruy Blas, produced in those cities last week.

The Voyage of Suzette will be produced at the American Theatre on Dec. 23.

It is said that Thomas Canary, one of the new lessees of the Casino, will build a new theatre on Broadway South of Forty-second Street.

In Old Kentucky will be put on elaborately at the Academy for a run. The deal was consummated yesterday.

Seymour Hess, of the Jane company, and Florence Carlisle were married on Wednesday.

Jefferson, Klaw and Erlanger have retired from their connection with the Richmond Theatre, Va., and Colonel John Murphy has taken charge of the theatre business.

Tony Denier has disposed of the property on Thirty-eighth Street, this city, upon which he intended to erect a music hall. Instead he will build a music hall in Chicago. It will cost about $125,000. It will be in the renaissance style.

The Golden Wedding, which has just closed a sixteen weeks' engagement in Boston, will open on Oct. 2 at the Bijou Theatre in this city. Its cast includes many persons who have been popular in other pieces.

Colonel T. Allston Brown sprained his ankle two weeks ago. At the same time Mrs. Brown fell down stairs and injured her knee-pan. Mrs. Brown is confined to her bed. The Colonel is recovering rapidly.

G. Perugini arrived from Europe on the *Paris* on Saturday, and reports that he enjoyed his holiday abroad.

Clement Scott, the London dramatic critic, traces an extraordinary likeness between the German play called The Shadow and A. W. Pinero's The Second Mrs. Tanqueray, in which the Kendals are to star here. Emanuel Lederer, who owns the American rights to the German play, says he submitted a scenario of the piece to Mrs. Kendal. He says he may enjoin the Kendals playing The Second Mrs. Tanqueray in this country.

Gustave Stryker has resigned as a member of the Clara Coleman company. He will visit the World's Fair for a week and then return to his home in New York.

John Maguire telegraphs to THE MIRROR from Great Falls, Mont., that he has leased the Great Falls Opera House, and will run it in conjunction with his Butte, Anaconda, and other theatres.

Harriett Vernon has received several letters from the fair sex, as well as from art decorators, asking for a private view of her wardrobe. She has therefore decided to give a public exhibition of her stage costumes in the grand promenade at Koster and Bial's on Thursday afternoon from two until four o'clock, to which women are invited.

Howard Paul among his many literary occupations has found time to edit a "Komikal Kalendar for 1894" which is charmingly produced, printed in London but sold in New York by E. and J. B. Young, of Cooper Institute. The special feature of this 'Komikal Kalendar' is that in addition to the dates boldly printed, which can be well seen at a distance, beneath each date there is a jest, a *mot*, a funny story, an anecdote. "There is a smile for every day in the year with an occasional laugh," says the editor. Some of the jokes are excellent specimens of their kind. It is well to begin the day with a cheerful feeling, and as you peel off yesterday's jest a new one awaits you. Price, 50 cents. It is beautifully illuminated.

MATTERS OF FACT.

☞ There are good open dates at Key West.

Rose Beaudet is meeting with great success as Mathilda Hicks in After the Ball, a part allowing her great scope for her specialties.

Good open time in October and November at the City Opera House, Frederick, Md., may be had by addressing Manager Frank Rhodes.

The McCaull Opera company has just concluded a prosperous engagement at the Edgewood Avenue Theatre, Atlanta, Ga., of fourteen weeks. The theatre is centrally located and Manager Herbert Mathews has good open time.

Mrs. S. Van Axte, theatrical costumer, makes a specialty of serpentine and other kinds of dancing dresses. She is located at 422 West Fifty-eighth Street.

FOR RENT.

Robinson's Opera House,

CINCINNATI, OHIO.

(Formerly Harris'.)

Parties holding contracts for the house correspond immediately to be rebooked.

Parties wishing open dates, and responsible parties wishing to rent apply to

ROBIS AND CO.,

Robinson's Opera House,

Cincinnati, Ohio.

DATES AHEAD.

[CONTINUED FROM PAGE 21.]

HUNTLEY-FARLEY COMEDY (John W. Barry, mgr.): Elyria, O., Sept. 28-30; Marysville, Ky., Oct. 2-7.

IN OLD KENTUCKY (Litt and Davis, mgrs.): Trenton, N. J. Sept. 26, New Brunswick 27, Chester, Pa., 28, Wilmington, Del., 29, Lancaster, Pa., 30, Baltimore, Md., Oct. 2-7, Washington, D. C., 9-14.

INSIDE TRACK (Krause and Vance, mgrs.): Hillsboro, Tex., Sept. 26, Waco, 27, Corsicana, 28, Denison, 30.

IVY LEAF: Lawrence, Mass., Sept. 30.

JOHN AND DELLA PRINGLE: Hay Springs, Neb., Sept. 26, Rushville 27-30.

J. K. EMMETT (Melville Stoltz, mgr.): Philadelphia, Pa., Oct. 2-7, Brooklyn, E. D., 9-14.

JANE (Jennie Yeamans; Charles Frohman, mgr.): Denver, Col., Sept. 25-30.

JUST LANDED (Ezra Kendall, mgr.): Rochester, N. Y., Sept 25-30.

JULIA MARLOWE: Binghamton, N. Y., Sept. 26, Utica, 27, Syracuse 28-30, Buffalo, Oct. 2-7.

JAMES O'NEILL (W. F. Connor, mgr.): Lynn, Mass., Sept. 26.

JAMES A. REILLY (James E. Orr, mgr.): Middleport, Ky., Sept. 28, Grafton, W. Va., 29, Cumberland, Md., 30, Wasnington, D. C., Oct 2-7, Martinsburg, Pa., 9, Hanover 10, Tyrone 11, Altoona 12, McKeesport 13, 14.

JOHN DREW (Charles Frohman, mgr.): Cleveland, O., Sept. 25-30.

JOHN T. KELLY (George M. Welty, mgr.): Chester, Pa., Sept. 26, Wilmington, Del., 27, Norfolk, Va., 28, Richmond 29, 30, Charleston S. C., Oct. 2, Savannah, Ga., 3, Jacksonville, Fla., 4, Macon, Ga., 5, Atlanta 6, 7, Birmingham, Ala., 9, Montgomery 11, Mobile 12, 13, Pensacola, Fla., 14.

JOHN L. SULLIVAN: Chicago, Ill., Sept. 25 Oct. 14.

KATIE EMMETT (Harry Williams, mgr.): Pueblo, Col., Sept. 26, Leadville 27, Salt Lake City, Utah, 28, 30, San Francisco, Cal., Oct. 2-7.

KATE CLANTON: Cincinnati, O., Sept. 25-30.

KATE PUSSELL: Des Moines, Ia., Sept. 29, 30.

KILLARNEY AND THE RHINE: Philadelphia, Pa., Sept 25-30.

KATHRINE CLEMMONS (George W. Wotherspoon, mgr.). Philadelphia, Pa., Sept. 25 30

KEMPTON COMEDY: Mt. Vernon, Ind., Sept. 25 30.

KENTUCKY GIRL: Aurora, Ill., Sept. 26, Ottawa 27, Kankakee 28, Champaign 29, Danville 30.

LILLIAN KENNEDY: Louisville, Ky., Sept. 25-30.

LITTLE NUGGET (M. Becker mgr.): Galena, Kans., Sept. 26, Joplin, Mo., 27, Carthage 28, Aurora 29, Springfield 30.

LIFE ON THE OLD PLANTATION (G. W. B. Brown, mgr.): Braddock, Pa., Sept. 25-30.

LOST IN NEW YORK (Colton and Rhyns, mgrs.) Kalamazoo, Mich., Sept. 26, Jackson 27, Bay City 28, East Saginaw 29, Lansing 30, Flint Oct. 2, Ann Arbor 3, Fort Wayne, Ind., 4, Lima, O., 5, Muncie, Ind., 6, Marion 7.

LEWIS MORRISON (Edw. J. Abram, mgr.): St. Louis, Mo., Sept. 25-30, Little Rock, Ark., Oct. 2, 3, Pine Bluff 4, Shreveport, La., 5, Marshall, Tex., 6, Tyler 7, Dallas 9, 10, Fort Worth 11, 12, Waco 12, San Antonio 14.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Chicago, Ill., Sept 4-30.

LIGHTS O' LONDON (Fraser Coulter, mgr.): Chicago, Ill., Sept. 25 30 Streator Oct 2, Bloomington 3, Galesburg 4, Decatur 5, Springfield 6, Jacksonville 7, Danville 9, Peoria 10, Ottawa 11, Joliet 12, Freeport 13.

L'ENFANT PRODIGUE (Ariel Barney, mgr.): New York city Aug. 22—indefinite.

LIBERTY HALL (Charles Frohman, mgr.): New York city Aug 22—indefinite.

LAWRENCE BARLEY (Frank Mayder, mgr.): Atlanta, Ga., Sept. 27, 28, Columbus 29, Macon 30.

LAND OF THE MIDNIGHT SUN: Boston, Mass., Sept. 25-30.

LILLIAN LEWIS: Detroit, Mich., Sept. 25 30.

LYON COMEDY: Tullahoma, Tenn., Sept. 26.

LATHROP (F. W. Dinkins, mgr.): Danville, Pa., Sept. 26, Mahanoy City 27, Shenandoah 28, Sunbury 29, Bloomsburg 30.

LITTLE BLOSSOM: Newton, Ia., Sept. 25 30.

LABADIE-ROWELL: Evans City, Pa., Sept 27, Connonsburg 29, Waynesburg 30, Moundsville, W. Va., Oct. 2.

LIMITED MAIL (Elmer E. Vance, mgr.): Kansas City, Mo., Sept. 25-30, St. Joseph Oct. 2, Lincoln, Neb., 3, Beatrice 4, Omaha 5-7, Council Bluffs, Ia., 9, Des Moines 10, Davenport 11, Rock Island, Ill., 12, Burlington 13, Galesburg 14.

LIL. BARNES OF NEW YORK (Harry S. Duffield, mgr.): Middletown, P., Sept. 26, Coatesville 27, Wilmington, Del., 28 30, Lancaster, Pa., Oct. 2, Lebanon 3, Pottstown 4, Reading 5, Allentown 6, Columbia 7, Canal 9, N. Y., 9, 10, York, Pa., 11, Johnstown 12, Greensburg 13.

MATTIE VICKERS: Houston, Tex., Sept. 25.

MARIE WINZIE: Pontiac, Mich., Sept. 25-30.

MILE. RHEA (Frank Dietz, mgr.): Troy, N. Y., Sept. 26 Albany 29, 30, Watertown Oct. 2, Syracuse 3, 4, Hamilton, Ont., 5, Woodstock 6, London 7, Detroit, Mich., 9-14.

MY AUNT SALLY: Pittsburg, Pa., Sept. 25-30.

MURPHY'S COMEDIANS: Scrantonread, Pa., Sept. 26, Bushkill 27, Petersburg 28, Roodhouse 29, Louisiana, Mo., 30.

MAYOURNEEN (Augustus Pitou, mgr.): New York city Sept 25-30.

MOLLIE BAILEY: Chicago, Ill., Sept. 25-30.

MARION GRIFFITH: Chicago, Ill., Sept. 25 Oct. 14.

MCCARTHY'S MISHAPS: Chicago, Ill., Sept. 25 Oct. 14.

MISS LESTER (George B. Mitchell, mgr.): Woodbury, N. J., Sept. 25 27, Burlington 28-30, Easton, Pa., Oct. 2-7.

MADELINE MERLO (Fred. Schwartz, mgr.): Des Moines, Ia., Sept. 26, Council Bluffs 27, Fremont, Neb., 28, Beatrice 29, Lincoln 30.

MILTON NOBLES: Jackson, Tenn., Sept. 26, Nashville 27-30.

MR. AND MRS. RILEY: Millersburg, O., Sept. 25-30.

MY JACK (Walter Sanford's): Chicago, Ill., Oct 30-Nov 12.

MY AUNT BRIDGET: Detroit, Mich., Sept. 25-30, Cleveland, O., Oct. 2-7.

MARIE JANSEN: Cincinnati, O., Sept. 25 30.

MAYOR AND MAID: Washington, D. C., Sept. 25-30.

MASOLA MASON COMEDY: Buffalo, N. Y., Sept. 25, 30.

MONTE CARLO (Thomas E. Petty, mgr.): Galveston, Tex., Sept. 26, Houston 27, Austin 28, San Antonio 29, 30, Waco Oct. 2, Fort Worth 3, 4, Greenville 5, Dallas 6, 7, Shreveport, La., 9, Vicksburg, Miss., 10, Jackson 11, Memphis, Tenn., 12-14.

MR. AND MRS. FRANKLIN: Scranton, Pa., Sept. 25 30.

MR. AND MRS. ROBERT WAYNE: Bowling Green, O., Sept 25 30, Wauseon 9 Oct. 2-7.

MORK-WILLIAMS: Gloversville, N. Y., Sept. 25-30, Hudson Oct. 2-7, Schenectady 9-14.

MARIE WAINWRIGHT: Albany, N. Y., Sept. 25, 26

MAUDE ATHERTON-HAMILTON: Holton, Kans., Sept. 25-30.

MAUD CRAIGEN-FREDERICK PAULDING (E. E. Brown, mgr.): Indianapolis, Ind., Sept. 25-27, Columbus 28 30, Lexington, Ky., Oct. 2, Knoxville, Tenn., 3, Chattanooga 4, Nashville 5-7, Macon, Ga., 9, 10, Augusta 11, Charleston, S. C., 12, Savannah, Ga., 13, 14.

MR. DEL CURRY: Avoca, N. Y., Sept. 25-30.

MIDNIGHT ALARM: Buffalo, N. Y., Sept. 25-30, Rochester Oct. 2-7.

NAT C. GOODWIN (George J. Appleton, mgr.): New York city Sept. 4—indefinite.

NELLIE MCHENRY: New Orleans, La., Sept. 25-30, Galveston, Tex., Oct. 2, 3, Houston 4, 5, Austin 6, San Antonio 7, Waco 9, Fort Worth 10, Dallas 11, 12, Tyler 13, Shreveport 14.

NORCROSS DRAMATIC: Denver, Col., Aug. 2—indefinite.

NEW SOUTH (W. A. Brady, mgr.): Newark, N. J., Sept. 25 30.

NUTMEG MATCH (Litt and Davis, mgrs.): Los Angeles, Cal., Sept. 26, San Jose 27, Santa Rosa 28, Sacramento 29, Salt Lake City, Utah, Oct. 2-4 Grand Junction, Neb., 5 Aspen, Col. 6 Leadville 7, Denver 9-14.

NEW ENGLAND THEATRE (Paul's): Lebanon, N. H., Sept. 25 30.

N. S. WOOD (W. A. Edwards, mgr.): Tyler, Tex., Sept. 26, Dallas 27, 28, Fort Worth 29, Waco 30.

ORTON'S COMEDIANS (John T. Orton, mgr.): Cape Girardeau, Mo., Sept. 25-30, Kennett Oct. 2-7 Jonesboro, Ark., 9-14.

OLE OLSON: Kansas City, Mo., Sept. 25-30.

OLD SOLDIER: Findlay, O., Sept. 26, Kenton 27, Bellefontaine 28, Sidney 29, Springfield 30, Columbus Oct. 2-4.

OLIVER BYRON (J. P. Johnson, mgr.): La Crosse, Wis., Sept. 26, Dubuque, Ia., 27, Davenport, 28, Streator, Ill., 29, Joliet 30, Chicago Oct. 2-7, Milwaukee, Wis., 9-14.

OLD HOMESTEAD (E. A. McFarland, mgr.): Lansing, Mich., Sept. 26, Bay City 27, East Saginaw 28, Muskegon 29, Grand Rapids 30, Kalamazoo Oct. 2, Coldwater 3, Defiance, O., 4, Columbus 5-7, Englewood, Ill., 9-14.

POLICE PATROL: Cincinnati, O., Sept 25-30.

PAIR OF KIDS (Ezra Kendall, mgr.): New Lisbon, O., Sept. 26, Salem 27, Canton 28, 29.

PATTI ROSA (Wm. O. Wheeler, mgr.): Charleston, W. Va., Sept. 26, Montgomery 27 Staunton 28 Richmond 29, 30 Norfolk Oct. 2, Lynchburg 3, Roanoke 4, Bristol, Tenn., 5, Asheville, N. C., 6, Knoxville, Tenn., 9, Chattanooga 10, Atlanta, Ga., 11, 12, Augusta 13, 14.

POWER OF WOMAN (Mme. and Aug. Neuville): Troy, N. Y., Sept. 26, Schenectady 27, Little Falls 28, Palmyra 30.

PAY TRAIN (Dittmar Bros., mgrs.): Boston, Mass., Sept 25 30, Fall River Oct. 2-4, New Bedford 4, Newport, R. I., 5, Taunton, Mass. 6, Milford 7, Lowell 9, Nashua, N. H., 10, Marlboro, Mass., 11, Lawrence 12.

PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city May 22—indefinite.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): St. Louis, Mo., Sept. 25-30, Kansas City Oct. 2-7.

PAGE'S PLAYERS: Humboldt, Ia., Sept. 25 30.

PULSE OF NEW YORK: Chicago, Ill., Sept 25 30.

POWER OF GOLD (Walter Sanford's): Philadelphia, Pa., Sept 25-30.

PAUL KAUVAR (Eugene Robinson, mgr.): Birmingham, Conn., Sept. 25, Waterbury 27, Danbury 28, New Britain 29, Willimantic 30, Pittsfield, Mass., Oct. 2, Westfield 3, Holyoke 4, North Adams 5, Northampton 6, Waltham 7, Lynn 9, Salem 10, Fall River 11, 12, Newport, R. I., 13, New Bedford, Mass., 14.

PRODIGAL FATHER (C. B. Jefferson, Klaw and Erlanger, mgrs.): Philadelphia, Pa., Sept. 25-30.

RICE AND BARTON'S COMEDIANS: New York city Sept. 25-30, Philadelphia, Oct. 2-7, Baltimore, Md., 9-14.

RICHARD MANSFIELD: Boston, Mass., Sept. 25 30.

ROBERT DOWNING: Crawfordsville, Ind., Sept. 26, Logansport 27, Indianapolis 28 30.

RUSSELL'S COMEDIANS (John Russell, mgr.): New York city Sept. 4—indefinite.

ROBERT GAYLOR: Hartford, Conn., Sept. 28, 29.

ROLAND REED: Detroit, Mich., Sept. 25-30, Louisville, Ky., Oct. 2-4, Indianapolis, Ind., 5-7, St. Louis, Mo., 9-14.

ROSARY RYE: Brooklyn, E. D., Sept. 25-30

RICE'S PLAYERS: Troy, O., Sept. 25 30.

RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Montreal, P. Q., Sept. 25-30, Toronto Oct. Oct. 2-7.

ROBERT MANTELL (Procter and Turner, mgrs.): Nashville, Tenn. 25-27, Louisville, 28-30, St. Louis, Mo., Oct. 2-7.

ROSE AND CHARLES COGHLAN (John T. Sullivan, mgr.): Chicago, Ill., Sept. 18—indefinite.

RAMSAY MORRIS COMEDY: Reading, Pa., Sept. 26, Williamsport, 27, Elmira, N. Y., 28, Auburn, 29, Utica, 30.

RUBE STACY: Bristol, Conn., Sept. 26, South Framingham, Mass., 27, Manchester, N. H., 28-30.

SUPER AND PLY (Western, M. B. Leavitt, mgr.): Augusta, Me., Sept. 25, Lewiston, 26, Bangor, 29, 30, Portland, Oct. 2, 3, Haverhill, Mass., 4, Waltham, 5, Chelsea, 6, New Bedford, 7, Jersey City, N. J., 9-14.

STUART ROBSON: Brooklyn, Sept. 25-30.

SOCIAL SESSIONS (D. J. Sprague, mgr.): Wellsburg, W. Va., Sept. 26, 27, East Liverpool, O., 28, Warren 30.

SADIE RAYMOND: Palmyra, Mo., Sept. 25-27.

STREETS OF NEW YORK: Ilion, N. Y., Sept. 26, Frankfort, 27, Greenwich, 28, Hoosic Falls, 29, Cohoes 30.

SHIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington, mgrs.): Oskaloosa, Ia., Sept. 26, Iowa City 27, Cedar Rapids 28, Muscatine 29, Rock Island, Ill., 30.

SPOONER COMEDY (H. S. Spooner, mgr.): Sedalia, Mo., Sept. 25-30, Atchison, Kan., Oct. 2-7.

SHORE ACRES (James A. Herne): Lowell, Mass., Sept. 27, Lynn 28, Portland, Me., 29, 30, Salem, Mass., Oct. 2, Chelsea 3, Springfield 4, 5, Hartford, Conn., 6, 7, Philadelphia, Pa., 9-14.

SUPERBA (Hanlon Brothers, mgrs.): Terre Haute, Ind., Sept. 25-28, Evansville 29, 30, St. Louis, Mo., Oct. 2-7.

ST PLUSHARD: Warren, O., Sept. 27, Canton 28, Ravenna 29, Sharon, Pa., 30.

777 (A. W. Fremont): Omaha, Neb., Sept. 27, Ames, 28, Atlantic 29, Fort Dodge 30, Boone Oct. 2, Des Moines 3.

STOCKWELL'S STOCK: San Francisco, Cal., Aug. 2—indefinite.

SOL. SMITH RUSSELL (Fred. G. Berger, mgr.): Chicago, Ill., May 1-Sept. 30.

STILL ALARM (Will Keogh, mgr.): New York city Sept. 25-30, Montreal, P. Q., Oct. 2-7, Toronto, Ont., 9-14.

SIDE TRACKED (Jule Walters): Greensburg, Ind., Sept. 26, Scottsville 27, Richmond 28, Greenville, O., 29, Marion, Ind., 30, Brazil Oct. 2, Paris, Ill., 3, Charleston 4, Paris 5, Litchfield 6, Alton 7.

SHEA: Cleveland, O., Sept. 25-27, Cincinnati, Oct. 2-7.

SILVER KING (Carl A. Haswin, mgr.): Toronto, Ont., Sept. 25-30, Detroit, Mich., Oct. 2-4, Douglas 5-7.

SPELL OF LIFE, Western, (William Calder, mgr.): Chicago, Oct. 2-7.

SYLVIA RAY WALLACE: Newton, Ia., Sept. 25 30.

THE CROUPIER (Bertram and Willard, mgrs.): Waterford, N. Y., Sept. 26, Lyons 27, Penn Yan 28, Johnstown, Pa., Oct. 2, Oil City 3, Fidiouta 4, Clarion 5, Mercer 6, Irwin 7, Apollo 9, Latrobe 10, McKeesport 11, East Liverpool, O., 12, Martin's Ferry 14.

THE TORNADO (Norman Lincoln J. Carter, mgr.): St. Louis, Mo., Sept. 25-30, Louisville, Ky., Oct. 2-7, Mt. Carmel, Ind., 9, Washington 10, Columbus 11.

THE SPORTSMAN (Chas. Frohman, mgr.): Brooklyn, N. Y., Sept. 25 30.

THOMAS E. SHEA: Fitchburg, Mass., Sept. 25-27, Nashua, N. H., 28 30, Marlboro, Mass., Oct. 2-7.

THE OTHER MAN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

THE RUSTLER (Thomas H. Davis, mgr.): Grand Rapids, Mich., Sept. 26, Battle Creek 27, Kalamazoo 28, Elkhart, Ind., 29, Lafayette 30, Chicago Oct. 2-14.

THE VENDETTA: Lawrence, Mass., Sept. 30.

THE NEW WORLD (Manley and Hill's): Brooklyn, N. Y., Oct. 2-7.

THE CHASSEUR HUNTER (Paul Barnes): Dubois, Pa., Sept. 25, Reynoldsville 26, Kittanning 29, Washington 30, Apollo Oct. 2, Newcastle 3.

TOBY PASSELL: Creston, Ia., Sept. 26, Lincoln, Neb., 27, Omaha 28-30.

TUXEDO (George E. Howes, mgr.): Penn Yan, N. Y., Sept. 26, Fredonia 27, Buffalo 28 30, Niagara Falls Oct. 2, Lockport 3, Albion 4, Rochester 5-7.

THOMAS W. KEENE (W. F. Dickson, mgr.): Fort Wayne, Ind., Sept. 26, Marion 27, Decatur, Ill., 28, Keokuk, Ia., 30, Kansas City, Mo., Oct. 2-7, Omaha, Neb., 9-11.

T. B. ALEXANDER: Senecaville, O., Sept. 25-30.

THE OPERATOR (Harry St. Ormond, mgr.): St. Louis, Mo., Sept. 25 30.

THEATRE REPOSOIR: Lancaster, Pa., Sept. 26, Columbia 27, Lebanon 28, Pheonixville 29, Reading 30.

THE VOODOO (Gus. Bothner, mgr.): Cleveland, O., Sept. 26, Lima 27, Elkhart, Ind., 28, Benton Harbor, Mich., 29, South Bend, Ind., 30, Chicago, Ill., Oct. 2-7.

THE KEYSTONE (E. O. Benowsky, mgr.): Christiansville, O., Sept. 26, Newark 27, Mt. Vernon 28, Crestline 29, Urbana 30, Xenia Oct. 2, Greenville 3, Kokomo, Ind., 4, Wabash 5, South Bend 6, 7.

THE WORLD AGAINST HER (Agnes Wallace Villa): Passaic, N. J., Oct. 2, Atlantic City 3, Bridgeton 4, Wilmington, Del., 5-7.

THE SENATOR: Augusta, Me., Sept. 26, Salem, Mass., 27, Haverhill 28, Chelsea 29, New London, Conn., 30, Hartford Oct. 2, Meriden 3, New Haven 4, Middletown 5, South Norwalk 6, Kingston, N. Y., 7, Albany 9-11.

THE TORNADO No. 2 (Hoyt and Thomas, mgrs.): Chicago, Ill., Oct. 2—indefinite.

THE SCOUT (Frank Carver, mgr.): New Orleans, La., Sept 25 30, Atlanta, Ga., Oct. 2-7, Richmond, Va., 9-14.

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ON

MR. CHARLES DICKSON

AND HIS MODEL ORGANIZATION, IN

Admitted to the Bar

By HENRY DOBLIN and CHARLES KLEIN.

AT THE THEATRES.

CHARLES DICKSON'S NEW PLAY, "ADMITTED TO THE BAR," A SUCCESS.

St. Louis Post-Dispatch.

The Grand Opera House opened its season last night with Mr. Charles Dickson in a new play, by Henry Doblin and Charles Klein, entitled, "Admitted to the Bar." The production of the piece last night was only the fourth presentation, the other three having occurred in one night stands. The performance last night was its first presentation before a metropolitan audience, and judging from the manner in which it was received Mr. Dickson is to be congratulated upon securing the piece, which is one of the strongest stock pieces which has been presented for some time, and stamps Messrs. Doblin and Klein, the authors, as dramatists of ability.

The play deals with the struggles of a young attorney in love with his employer's daughter. The wife of the employer in her early youth had a disastrous love affair which resulted in her disgrace. The father of the child, James Bailey, fled to Central America and died, leaving an immense fortune. The girl marries well to an attorney, who some years later is called upon by a bogus brother of the dead man to secure the fortune for him. The wife of the attorney knows that her child still lives and is entitled to the fortune and secures the services of Jefferson Ward (Mr. Dickson) to find the boy and gain for him his rights. In California, where the action of the piece is laid, it is necessary to prove maternity of a child as well as paternity. To prove the maternity means the ruining of the wife and the exposure to his sweetheart of her mother's early life. The legal entanglements resulting out of this form the basis for the action of the play. The mother's name is concealed, and the fact that the child is an illegitimate one is concealed by the young lawyer, who in order to do it is forced to enter into a compact with the bogus claimant to give up the girl he loves that the right may be settled without the matter being brought into court. The whole subject is treated in a delicate manner and there is not a suggestive thought in the piece. The piece gives Mr. Dickson good scope for his light comedy work and with two exceptions every part in the piece is surely as good as that of Mr. Dickson's.

At the end of the second act an intensely dramatic scene occurs in which the mother faces the boy of her girlhood days and lays bare a long-hidden sin. The lawyers of the other side demand the mother of the boy. The scene occurs before the husband and grown daughter of the mother. This act, by far the strongest in the piece, received two curtains last night, and Mr. Dickson was called before the curtain. The characters in the piece outside of Mr. Dickson are all well played. The part of Helen Varnelle, the mother, is ably taken care of by Miss Helen Fitzpatrick, Miss Dolly Nobles, as Miss Jessie Varnelle, has a less exacting part, when the handicapped by Mr. Tom Wise, as Donald Clinton, a fat lawyer, has a good comedy part, which he makes the most of and divides honors with Mr. Dickson.

The full cast is as follows:

Helen Varnelle	Miss Margaret Fitzpatrick
Dora Macready	Miss Elizabeth Hunt
Jessie Varnelle	Miss Dolly Nobles
Georgia Patten	Miss Lilian Burkhart
Hermann Varnelle	Mr. Ernst Willis
Donald Clinton	Mr. Thomas A. Wise
Chester Bailey	Mr. Frederick Backus
Jimmy	Mr. Henry Sheldon
Benjamin Salter	Mr. Gustave Yorke
Tom Sing	
Jefferson Ward	Mr. Charles Dickson

FIRST NIGHTERS.

"ADMITTED TO THE BAR" A SUCCESS.

St. Louis Chronicle, Sept. 11, 1893.

If Charles Dickson fails to score a decided success throughout the country and in New York with his latest play, "Admitted to the Bar," it certainly should not be for lack of merit in the piece or player.

"Admitted to the Bar" was put on at the Grand Sunday night for practically the first time. It had been tried in several smaller towns in order to acquire smoothness, but the real opening was reserved for St. Louis.

The local color in the piece is Californian. Its authors are Henry Doblin, who is also now managing Mr Dickson, and Charles Klein. The story is woven about an illegitimate heir to an immense fortune whose case is taken up by a young lawyer, Jefferson Ward, who, though it is his first case, fights it through to success. The dramatic element is brought out strongly in the effort to keep secret the name of the unfortunate mother whose story is unknown to the world, and who has married a wealthy lawyer, Hermann Varnelle.

Ward's sweetheart is Jessie Varnelle, a child by this union, and in the course of time love is made to run very roughly for the young couple by the many complications arising through the machinations of Chester Bailey, an impostor uncle of the heir, who is fighting the lawsuit.

The play is admirably suited for a stock company. Mr. Dickson's part by no means overshadows the rest of at least three others. Miss Dolly Nobles as Jessie Varnelle, Miss Margaret Fitzpatrick as Helen Varnelle, the mother, and Thomas A. Wise as Donald Clinton, the junior partner in the law firm of Varnelle and Clinton.

Any one of these characters could easily be made the medium for starring its interpreter. The players assigned to these parts did their work in a most finished manner, especially Miss Nobles and Mr Wise. The latter was extruciatingly funny.

Mr. Dickson's work was an improvement over any of his previous essays. He was especially strong in the points of pathetic and dramatic interest. You entirely forgot that he was the comedian, though when the opportunity offered he demonstrated his ability in this line too.

Admitted to the Bar teems with bright lines, and has a charm of entire simplicity and naturalness that, with the competent cast now producing it, is sure to make it a go.

PRODUCTION OF CHARLES DICKSON'S NEW PLAY, ADMITTED TO THE BAR.

Special to The Mirror.

ST. LOUIS, Sept. 11.

The theatrical event of the week here was the production at the Grand Opera House last night of Admitted to the Bar, a new comedy by Henry Doblin and Charles Klein, written for Charles Dickson, who with his company interpreted it.

The story of the play is based on the inheritance laws of California. Jefferson Ward, a young lawyer who has just been admitted to the bar, discovers that the mother of the young woman with whom he is in love is also, by a former association, the mother of an illegitimate son who is now the heir to a large estate. The boy had been spirited away at birth by his father, and the mother had subsequently married and taken an honored place in society. Ward promises the mother that he will find the boy and win his fortune without betraying the knowledge of her life. Under California laws, paternity must be proved, but Ward, by legal tact, evades this and prevents the disclosure of the mother's name, finds the son and brings to success the fight for the fortune. Another claimant to the estate springs up in Chester Bailey, who uses his knowledge of the facts in the case to gain his point, and even threatens disclosure unless Ward shall sacrifice in his favor his love for our daughter. Ward, of course, finally defeats this man, and the ending is happy.

Charles Dickson played the part of Ward with surprisingly good effect, accomplishing its serious incidents as well as its vein of comedy admirably, and he was excellently supported by Dolly Nobles as the daughter, Mrs. Fitzpatrick, Miss Hunt, Miss Burkhart, and especially by Thomas Wise, who has the low comedy part of a heavy weight who, interrupted by appetite and circumstances in his desire to hunt, and who constantly increases in figure. There was a curtain call after the last act and two after the second act.

"ADMITTED TO THE BAR" SUCCEEDS.

By telegraph to the New York Herald.

ST. LOUIS, Mo., Sept. 10, 1893.

GRAND OPERA HOUSE—Admitted to the Bar, a dramatic comedy by Henry Doblin and Charles Klein.

Helen Varnelle	Miss Margaret Fitzpatrick
Dora Macready	Miss Elizabeth Hunt
Jessie Varnelle	Miss Dolly Nobles
Georgia Patten	Miss Lilian Burkhart
Hermann Varnelle	Mr. Ernst Willis
Donald Clinton	Mr. Thomas A. Wise
Chester Bailey	Mr. Frederick Backus
Jimmy	Mr. Henry Sheldon
Benjamin Salter	
Tom Sing	Mr. Gustave Yorke
Jefferson Ward	Mr. Charles Dickson

Admitted to the Bar, a dramatic comedy by Henry Doblin and Charles Klein, was to-night produced by Mr. Charles Dickson and his company of players at the Grand Opera House. It met with immediate success, curtain calls being numerous.

The story of the play tells how Jefferson Ward, a young attorney who has just been admitted to the bar, discovers that the heir to a large fortune is an illegitimate son. This boy has been spirited away immediately after his birth and has not been heard of since. Jeff promises the boy's mother to find him for her and win his fortune without betraying her identity, she now being an honored wife and mother of Jeff's sweetheart.

Under the laws of the State of California maternity must be proved, but Jeff, with true legal art, evades the issue and prevents the mother's name being disclosed, when upon finding the boy he brings to a successful issue his fight for the fortune. Incidentally another claimant to the estate also turns up in the person of Chester Bailey, who also knows who the mother is and threatens to make it known unless Jeff sacrifices his sweetheart, Jessie Varnelle, by permitting him (Bailey) to wed her. Jeff, of course, finally defeats both him and his project.

Charles Dickson played the part of Jefferson Ward and entranced his audience, for his part is entirely different from any in which he has as yet appeared. It is full of comedy, yet has in it just a touch of pathos. Mr. Dickson was easy and natural in a part which might have been overdone.

His support was excellent. Thomas Wise came greatest to the performance, playing the part of a man weighing 280 pounds, and who continually grows fatter. Miss Dolly Nobles as Jessie, Mrs. Fitzpatrick as Helen, Miss Hunt as Dora and Miss Burshart as Georgia were all above the average.

DICKSON'S HIT.

St. Louis Chronicle.

Admitted to the Bar, the new play of Mr. Charles Dickson, which received its first performance Sunday night at the Grand, has more concise merit than on its opening night presaged a season of success. In this year of plenty, as regards excellent plays, Admitted to the Bar is sure to find its just recognition.

Mr. Dickson's work, characterized by simplicity and freedom from all display, all of course, add greatly to the comedy's popularity. His acting all through as Jefferson Ward, the young lawyer, is a fine interpretation of the new aspirant for legal honors, with a heart full of love for a pretty girl, good will toward his friends, and a plentiful supply of confidence as to his eventual success in whatever he undertakes.

Mr. Dickson has not been afraid to surround himself with a company whose excellence, it must be said in all fairness to them, is bound to detract somewhat from the glory of the star.

St. Louis Post-Dispatch.

Mr. Charles Dickson and his strong company are nightly drawing crowds to the Grand Opera house with the new play, Admitted to the Bar, which has won a high place in popular esteem.

DICKSON A WISE MAN.

"ADMITTED TO THE BAR" MEETS POPULAR FAVOR.

The St. Louis Republic.

Admitted to the Bar, a comedy drama in four acts by Henry Doblin and Charles Klein.

THE CAST:

Jefferson Ward	Mr. Charles Dickson
Helen Varnelle	Miss Margaret Fitzpatrick
Dora Macready	Miss Elizabeth Hunt
Jessie Varnelle	Miss Dolly Nobles
Georgia Patten	Miss Lilian Burkhart
Hermann Varnelle	Mr. Ernst Willis
Donald Clinton	Mr. Thomas A. Wise
Chester Bailey	Mr. Frederick Backus
Jimmy	Mr. Henry Sheldon
Benjamin Salter	
Tom Sing	Mr. Gustave Yorke

This play had its first test performance last night. It has been tried in rehearsal on two or three one-night stands, but the first engagement began at the Grand yesterday evening. If the standard by which the American public judges the plays of the lighter dramatic order has not lately undergone radical change, Admitted to the Bar will be a success. The audience that saw the new piece last night was an immensely enthusiastic one. Admitted to the Bar tells a plausible story of a lost son and his recovery through the efforts of Jefferson Ward, a young and poor lawyer. The finding of the boy means the restoration of a fortune, the defeat of a most unusual villain and the happy marrying of all who are marriageable. But the story is not commonplace. Its situations are odd, the scenes are either intensely funny, very pathetic or dramatic; there is hardly the suggestion of a dull passage in the piece. Mr. Dickson, who is well-known in St. Louis, does his work admirably. His new part is full of a certain sort of opportunity and he makes the most of it. There is nothing thrilling in it, but the effect, after all is over, is that of satisfaction over a finished performance of a bright play.

Dolly Nobles and Mr. Thomas A. Wise almost, if not quite, share honors with the star. Miss Lilian Burkhart—in private life Mrs. Dickson—takes a small part and does it well. There is not a weak place in the cast. Last night the play ran too long, but after a little work it will be safely within the two and three-quarter hour limit.

Admitted to the Bar runs through the week at the Grand, with the usual matinees.

AMUSEMENTS.

GRAND OPERA HOUSE.

St. Louis Globe-Democrat, Sept. 11.

Admitted to the Bar, an interesting play, well fashioned of paths and humor, was the inaugural piece of the season at the Grand last night, with an excellent actor, Mr. Charles Dickson, in the leading role. This was the first production of the play. Few plays have taken so well on such short notice, and the smoothness with which it ran was even a surprise to one of the authors, Mr. Henry Doblin, and his friends who were interested auditors. Admitted to the Bar tells of the struggles of a bright young law student, just graduating, who is bound to make a name for himself in his profession, and is determined to win the girl he loves. At the outset of his career he takes hold of a very delicate case, promising millions if he succeeds in winning it, and threatening the honor of a woman if he fails. Dickson depicts the various emotions of Jefferson Ward with earnestness and consistency. Ernst Willis has the part of a crochety old lawyer, and makes much of it. Margaret Fitzpatrick as the woman with the crime-haunted conscience is affecting, and Elizabeth Hunt as the self-critical friend of the gushy one captures the admiration of the house. The remaining members of the company are well schooled in their various characters.

St. Louis Globe-Democrat, Sept. 14.

Dickson's success in Admitted to the Bar is assured. It is one of the cleverest and most wholesome plays that has been seen here, and has all the elements of lasting popularity.

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Assistant Director	C. GAMBOGI
Stage Manager	JOHN WILLIAMS
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THE ARTISTS.—Sopranos: Miss Eva Cummings, Miss Eva Gregori, Miss Alice Bové. Contraltos: Miss Helen Von Doenhoff, Miss Victoria Dunne. Comicos: Mr. Don Young. Tenors: Chevalier A. Montegriffo, Signor Mongioni de Pasquali, Mr. Richard Lang, Mr. Victor Sheglia. Baritones: Mr. Warwick Gauvr, Mr. Eugene Vanni, Mr. Charles Clark. Basso: Mr. Bowman Ralston, Mr. William Pullman, Mr. Victor Young.

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